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Cosyn virginal book. Selections
Twenty-five pieces for
keyed instruments

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EDITION CHESTER

No 110

TWENTY-FIVE PIECES FOR KEYED INSTRUMENTS

FROM

BENJAMIN COSYN'S VIRGINAL BOOK

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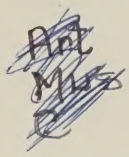

TWENTY-FIVE
PIECES FOR KEYED INSTRUMENTS

FROM

BENJAMIN COSYN'S VIRGINAL BOOK

EDITED BY

J. A. FULLER-MAITLAND

AND

W. BARCLAY SQUIRE

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PREFACE.

THE manuscript from which the present collection has been selected is preserved in the Royal Musical Library, now deposited on loan in the Printed Book Department of the British Museum. Permission to print this volume has graciously been given by His Majesty The King.

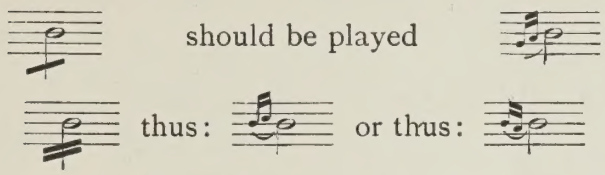
The manuscript is almost entirely in the handwriting of Benjamin Cosyn, whose initials are stamped on the side, and whose name, as the "right owner of this booke," occurs at the end of the Table of Contents. Nothing is recorded of the history of the volume, nor as to when it found its way into the Royal collection.

Two musicians of the name of Cosyn are known: (1) John Cosyn, who published in 1585 "Musike of six and five partes. Made upon the common tunes used in singing of the Psalmes"; and (2) Benjamin Cosyn, who was organist of Dulwich College from 1622 to 1624, and of Charterhouse from 1626 to 1643, when "organs being prohibited he was discharged by the Governors," who however "taking the poverty, ould age and imperfections of body of the said Benjamin Cosens" into consideration, allowed him a yearly pension of £13 6*s*. 8*d*. After this no trace of him has been found. That the two Cosyns were related is proved by the occurrence of John Cosyn's name in the Royal MS. It is probably John Cosyn who was the "one Cosen" who is entered in the accounts for 1575 of Sir Thomas Kytson of Hengrave, as having been paid £3 "for teaching the children of the Virginalls from Christmas to Easter." A manuscript collection of organ and virginal music, partly in the handwriting of Benjamin Cosyn and containing some of his compositions, is preserved in the Library of the Conservatoire at Paris.

Besides Cosyn, the composers who figure most prominently in the Royal MS. are Byrd, Bull, and Gibbons, the three masters who collaborated in "Parthenia" (*c*. 1611). From these four the present selection has been made.

The Editors have retained the signs for the graces or ornaments as they stand in the MS. It is difficult to be quite sure how they were played, but the instruction-books of the latter part of the 17th century give directions for their execution which make it probable that the single stroke through the stem of a note indicates an appoggiatura from below, sometimes called a "beat" or "forefall," and generally interpreted as a "slide" from two notes below; and that the double-stroke through the stem indicates a short shake, a "mordent," or a "trill." Whether in such cases the auxiliary note should be above or below the main note does not seem to be indicated, but the Editors recommend that this detail should be left to the performer. On the organ and pianoforte the whole of these ornaments may be dispensed with; it is only

on the harpsichord or spinet that they are required or even appropriate. In such cases it is recommended that the execution of the graces should be as follows:



NOTES.

Nos. II. and III. The Pavan and Galliard are evidently associated with each other, though there is little thematic connection.

No. IV. "Brunswick's Toy." This is identical with "The Duke of Brunswick's Alman" (Fitzwilliam Virginal Book, No. cxlii.), but is transposed a fourth higher.

No. VII. It is interesting to compare Byrd's variations on "Go from my window" with those by Morley (or John Munday) in the Fitzwilliam Virginal Book (Nos. ix. and xii.), and to notice the experiment in cross rhythm in the additional variations taken from Forster's Virginal Book (1624) and here given in a note (p. 20).

No. VIII. Cosyn's variations on "Phillida flouts me" are evidently founded on the tune referred to in "The Crown Garland of Golden Roses" (1612), to which "Gone is Elizabeth" is directed to be sung. A later version was published by Playford in 1680; this, with the still later and more familiar tune, will be found in Chappell's "Popular Music" (2nd Ed., II., pp. 133-34).

Nos. XI —XVIII. These pieces by Orlando Gibbons, and not only the first, were evidently intended for the organ. The name "In Nomine" (No. XIV.) is frequently found for a composition, whether vocal or instrumental, built on a *canto fermo* of long, generally reiterated notes. It seems to have no reference to any special plainsong.

PREFACE.

Le manuscrit d'où l'on a tiré le présent recueil appartient à la Bibliothèque Musicale Royale, aujourd'hui confiée, aux fins de prêt, au Département des Imprimés du Musée Britannique. La permission d'imprimer ce volume nous a été aimablement accordée par Sa Majesté le Roi.

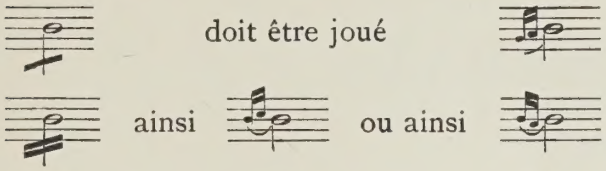
Le manuscrit est presque entièrement de la main de Benjamin Cosyn, dont les initiales se trouvent inscrites sur le côté, et dont le nom, en tant que "dûment propriétaire de ce livre" se trouve à la fin de la Table des Matières. On ne sait rien de l'histoire de ce volume ni de l'époque à laquelle il vint faire partie de la collection royale.

On connait deux musiciens du nom de Cosyn: 1°.—John Cosyn qui publia en 1585 "*Musike of six and five partes. Made upon the common tunes used in singing of the Psalmes*"; et 2°.—Benjamin Cosyn, qui fut organiste du Collège de Dulwich de 1622 à 1624, et de Charterhouse de 1626 à 1643, époque à laquelle, les orgues ayant été interdites, il se vit renvoyé par les Directeurs, qui "toutefois, prenant en considération la pauvreté, l'âge avancé, et les imperfections de corps dudit Benjamin Cosens" lui allouèrent une pension annuelle de £13 6*s*. 8*d*. Après quoi, l'on ne trouve plus de lui aucune trace. La parenté des deux Cosyns se trouve affirmée par la présence du nom de John Cosyn dans le manuscrit royal. Il est probable que c'est John Cosyn qui est désigné sous la désignation "un Cosen" sur les comptes pour 1575 de Sir Thomas Kytson de Hengrave, comme ayant recu trois livres "pour avoir enseigné le virginal aux enfants, de Noël à Pâques." Un recueil manuscrit de musique pour orgue et pour virginal, en partie de la main de Benjamin Cosyn et renfermant quelques-unes de ses compositions, se trouve à la Bibliothèque du Conservatoire de Paris.

Outre Cosyn, les compositeurs qui figurent avec le plus d'éclat dans le manuscrit royal sont Byrd, Bull, et Gibbons, les trois maîtres qui collaborèrent au "Parthenia" (vers 1611). C'est de ces quatre auteurs qu'a été formé le présent recueil.

Les Editeurs ont cru bon de conserver les signes pour les agréments et ornements tels qu'ils se trouvent dans le manuscrit. Il est malaisé d'assurer de quelle façon on les exécutait, mais les ouvrages de la fin du 17ème siècle qui nous fournissent des indications pour leur exécution donnent à entendre que le simple trait sur la tige de la note indique une *appogiature* inférieure quelquefois appelée "beat" ou "forefall" et généralement interprété comme un *glissé* de deux notes au-dessous: et que le double-trait indique un *mordant* ou un *trille*. Si, en pareil cas, il convient que la note auxiliaire soit au-dessus ou au-dessous de la note principale, n'est pas clairement indiqué, mais les Editeurs désirent que ce détail soit laissé au gré de l'exécutant. Sur l'orgue et le piano on peut se dispenser entièrement de ces

ornements; c'est seulement sur le clavecin ou sur l'épinette que leur exécution est nécessaire et recommandable. En ce cas l'exécution de ces agréments doit avoir lieu ainsi:



NOTES.

Nos. II. et III. La Pavane et la Gaillarde forment évidemment une suite quoiqu'elles n'aient entre elles qu'un faible lien thématique.

No. IV. "Brunswick's Toy." Cette pièce est identique à "l'Allemande du duc de Brunswick" (Fitzwilliam Virginal Book, No. cxlii.), mais elle est transposée à la quarte supérieure.

No. VII. Il est intéressant de comparer les variations de Byrd sur "Go from my window" avec celles de Morley (ou John Munday) dans le Fitzwilliam Virginal Book (Nos. ix. and xiii.), et de remarquer la tentative de rythme croisé dans les variations additionnelles tirées du Livre de Virginal de Forster (1624) et données ici en notes (page 20).

No. VIII. Les variations de Cosyn sur "Phillida flouts me" sont évidemment basées sur le thème indiqué, dans "The Crown Garland of Roses" (1612), comme celui sur lequel "Gone is Elizabeth" doit être chanté. Une version ultérieure fut publiée par Playford en 1680; celle-ci, sous une forme encore plus récente et plus familière se trouve dans le recueil "Popular Music" de Chappell (2ème édition, pp. 133-34).

Nos. XI.—XVIII. Ces pièces d'Orlando Gibbons, et non pas seulement la première, furent évidemment destinées à l'orgue. L'indication "In Nomine" (No. XIV.) se trouve fréquemment en tête d'une composition, soit vocale, soit instrumentale, basée sur *un canto fermo* de longues notes généralement répétées. Il semble bien qu'il n'y ait là aucune référence à un plain-chant particulier.

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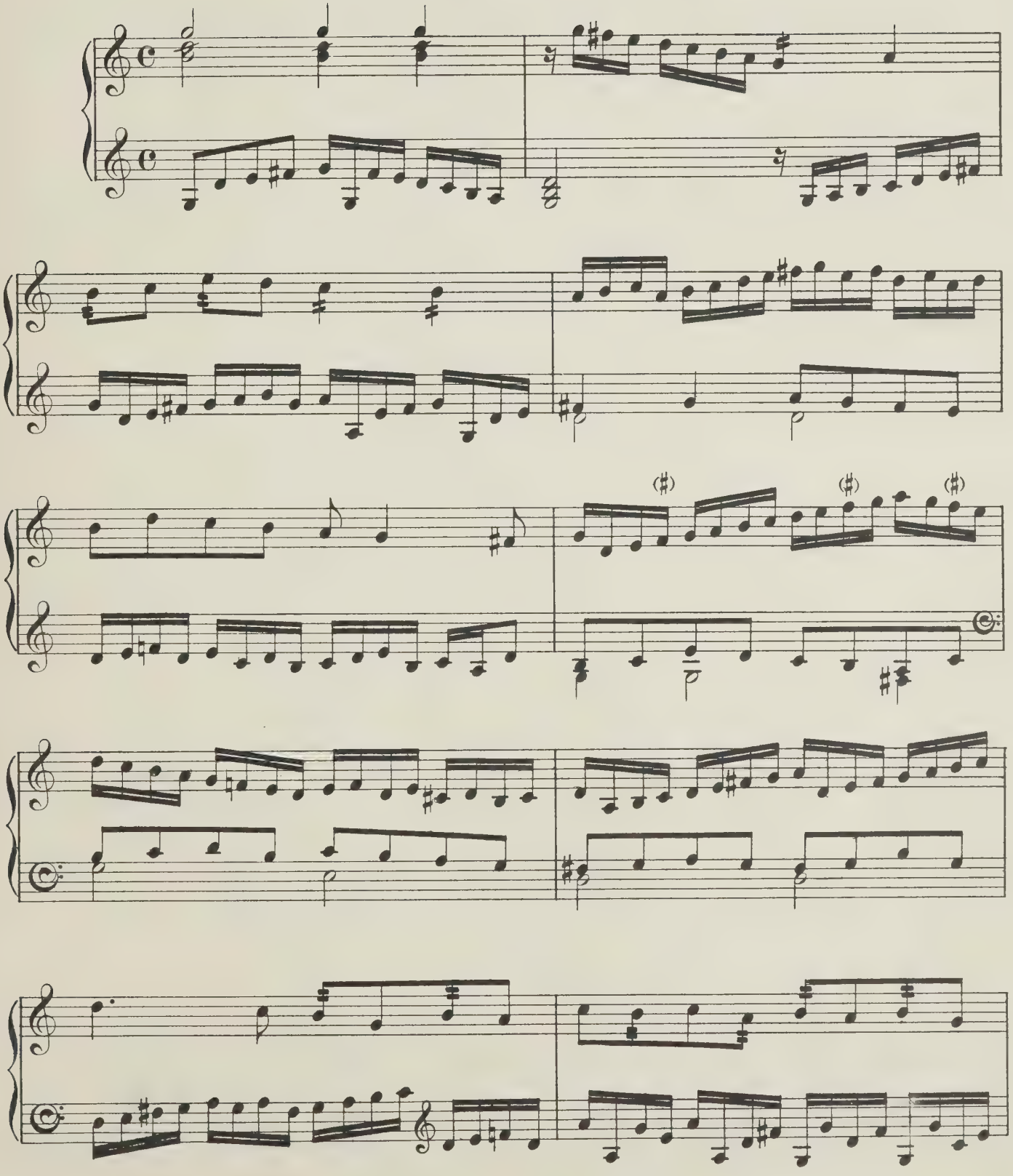
I
PRELUDIUM.

John Bull.



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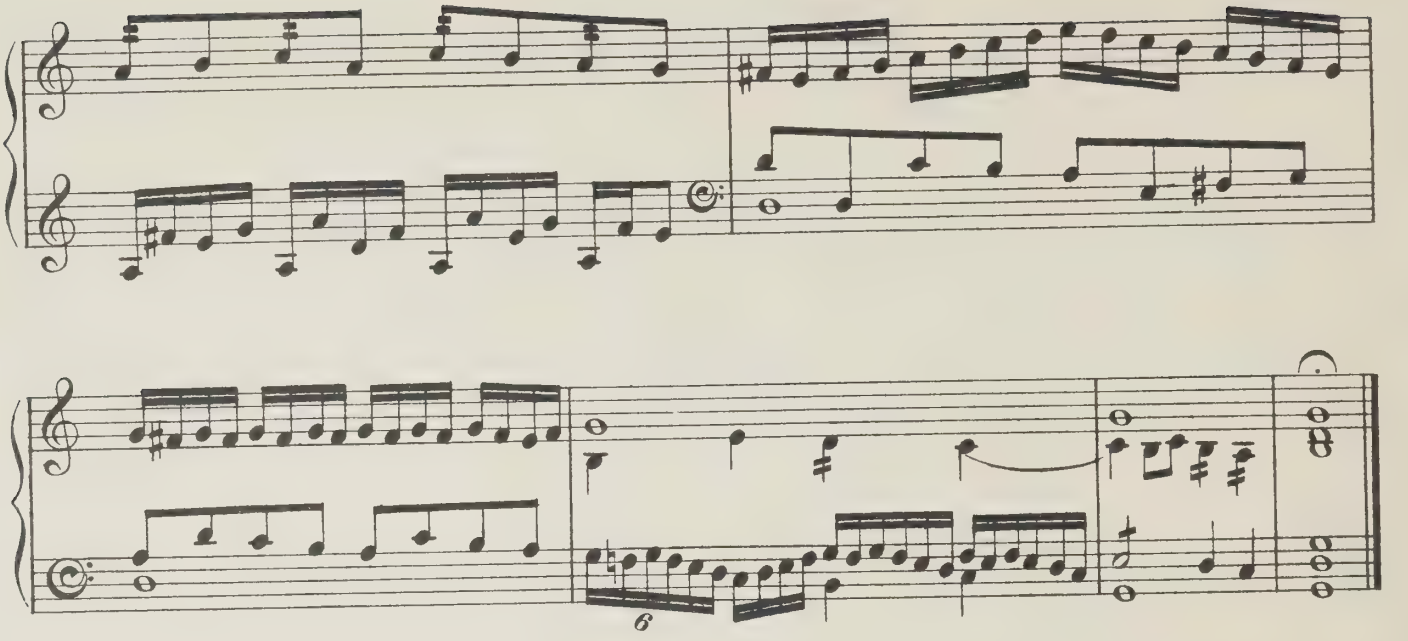
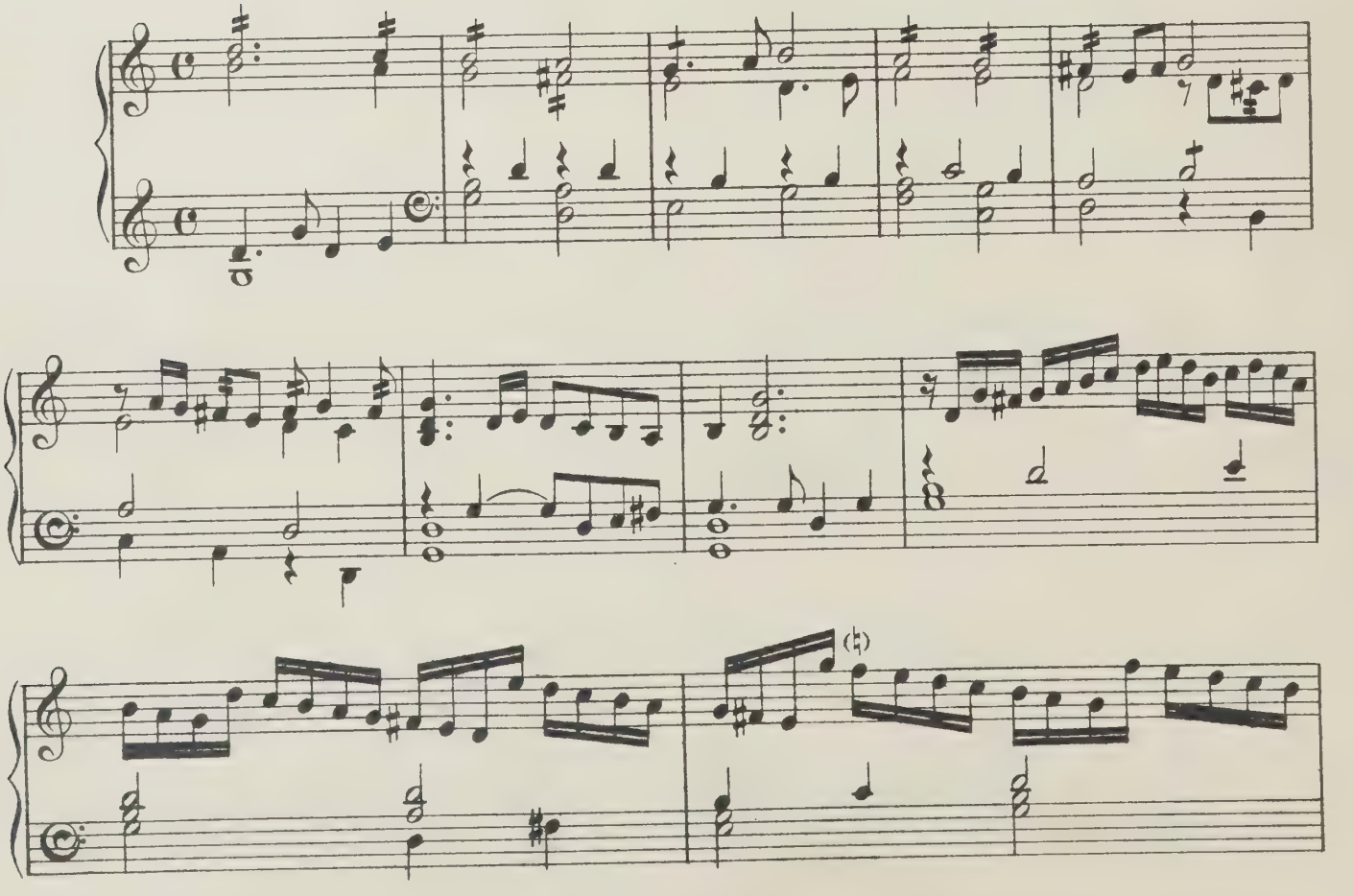
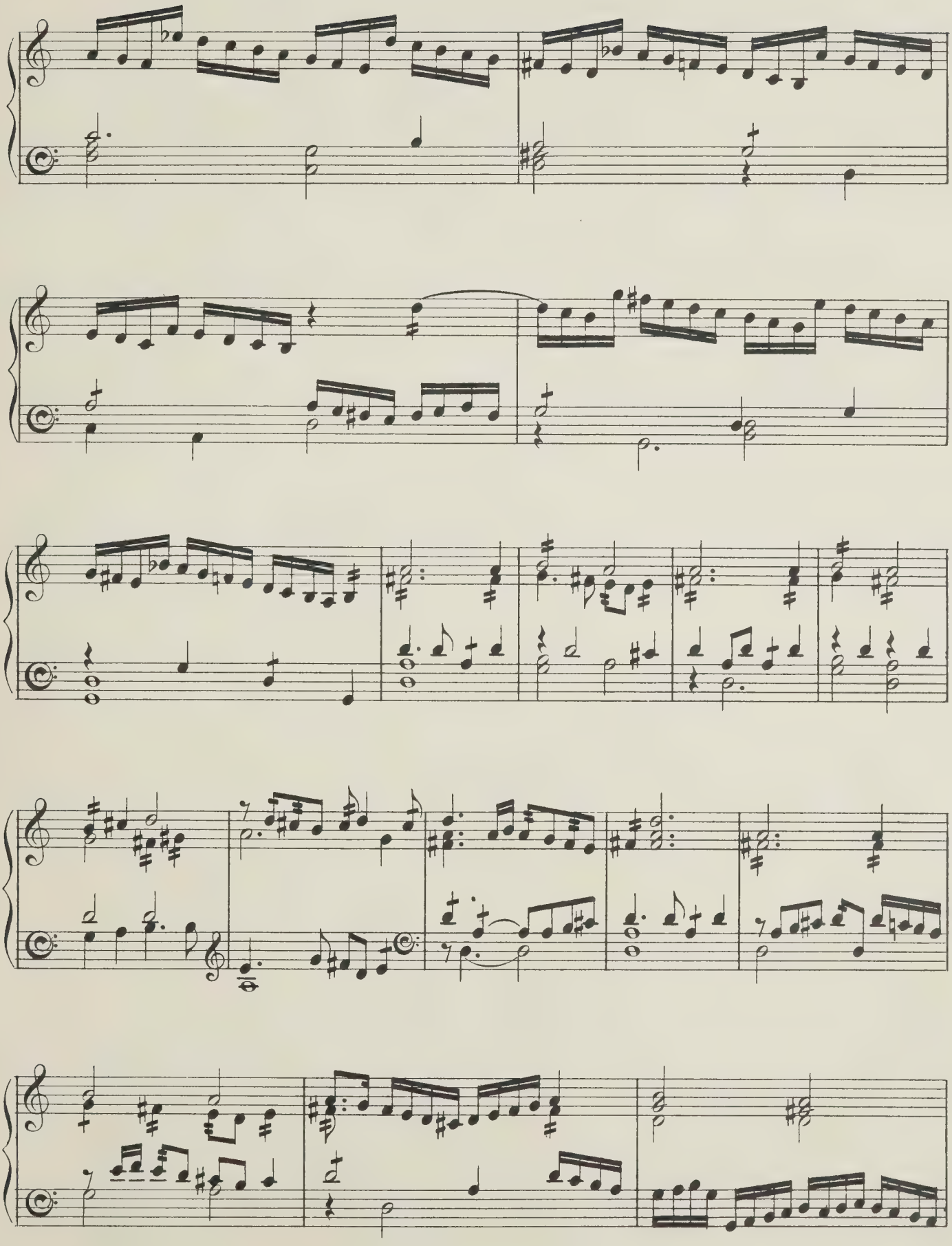


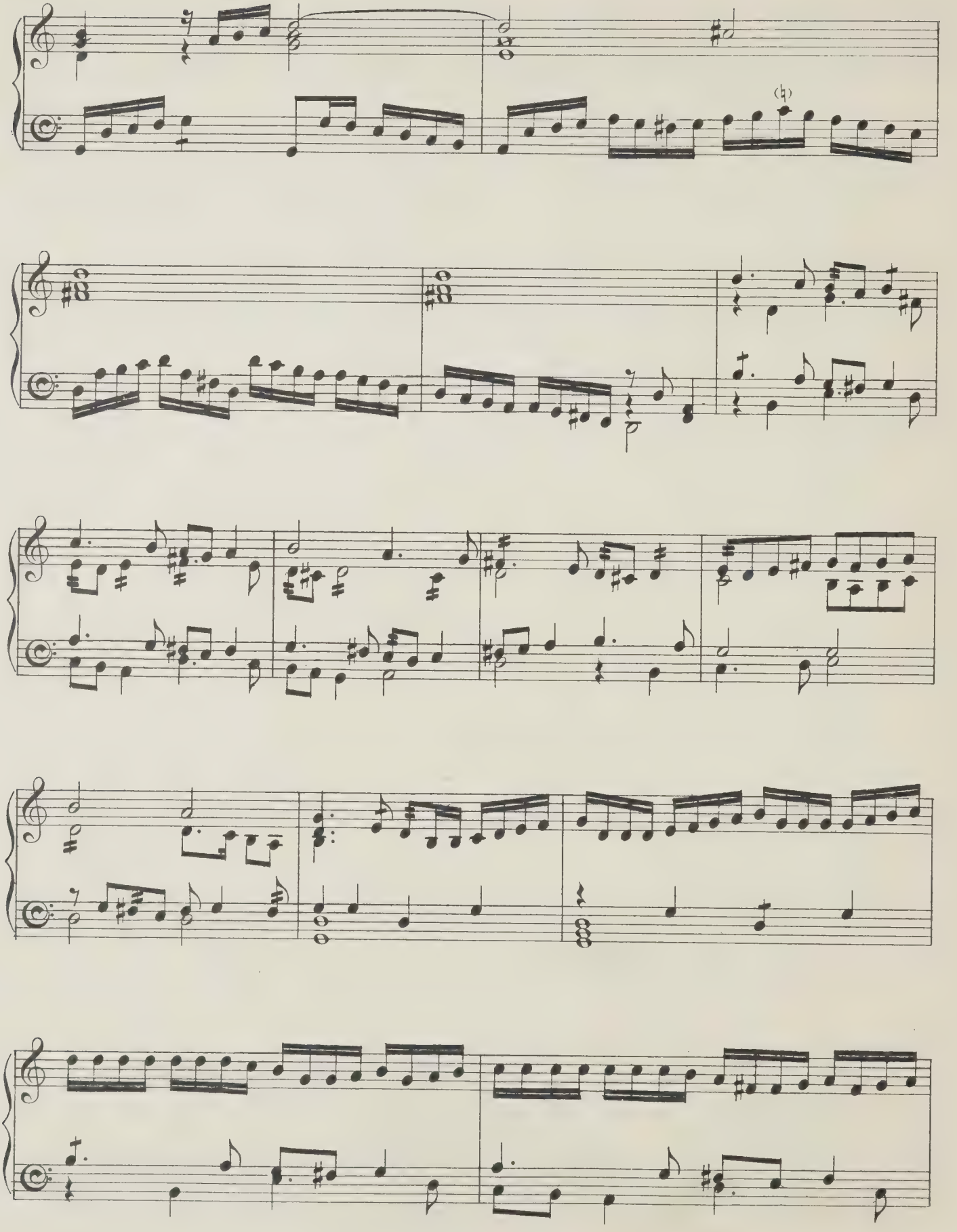
II

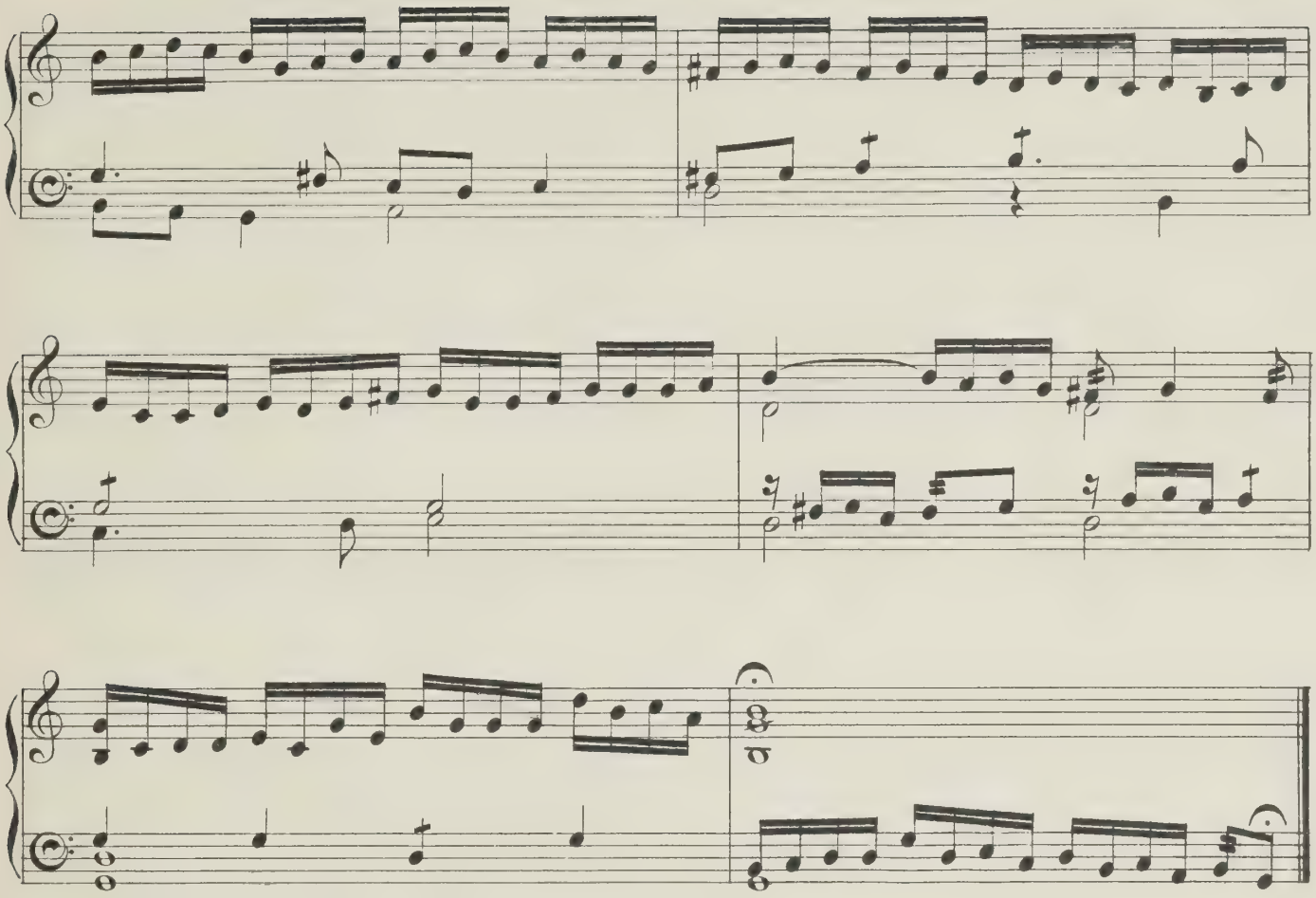
PAVANA.

John Bull.



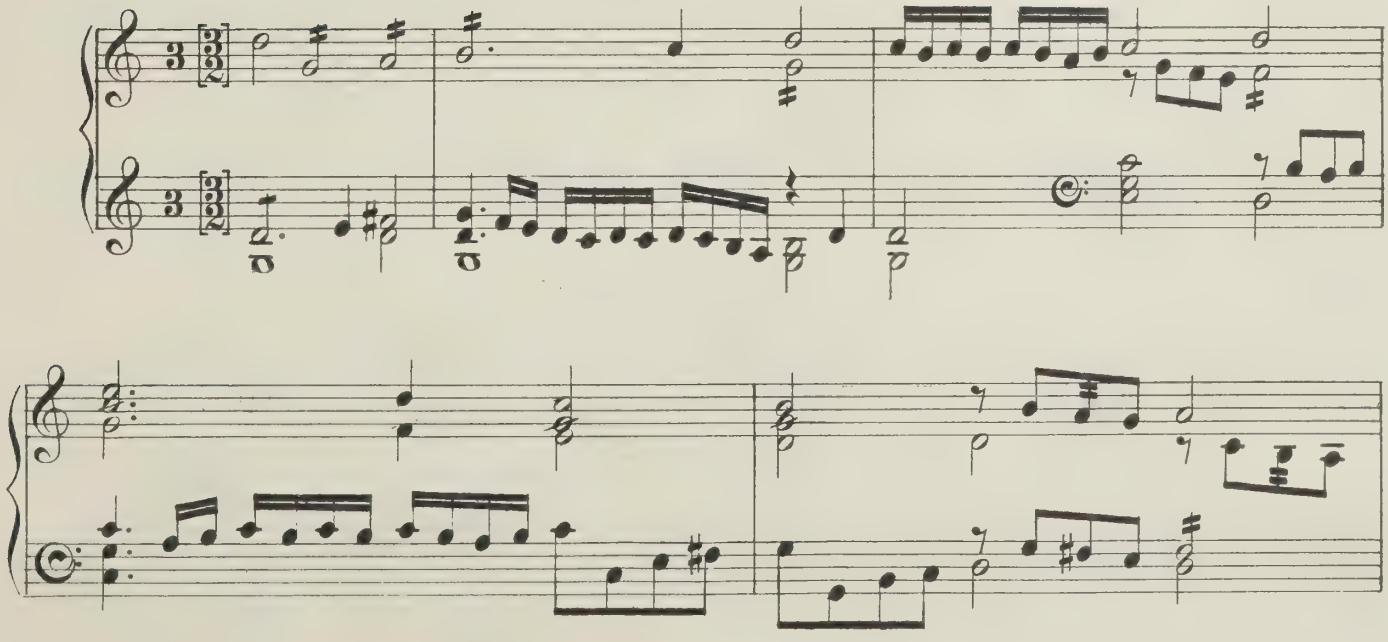


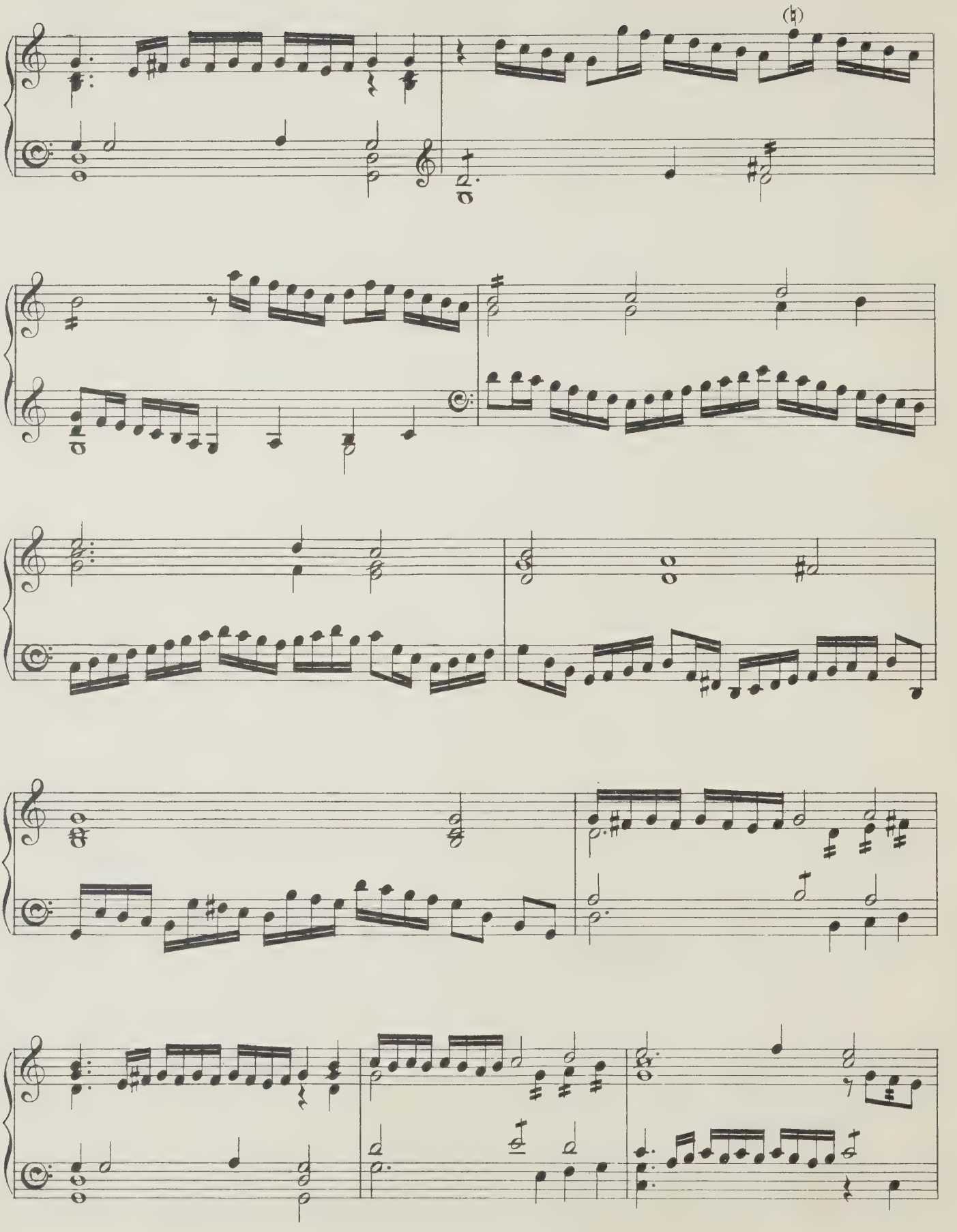


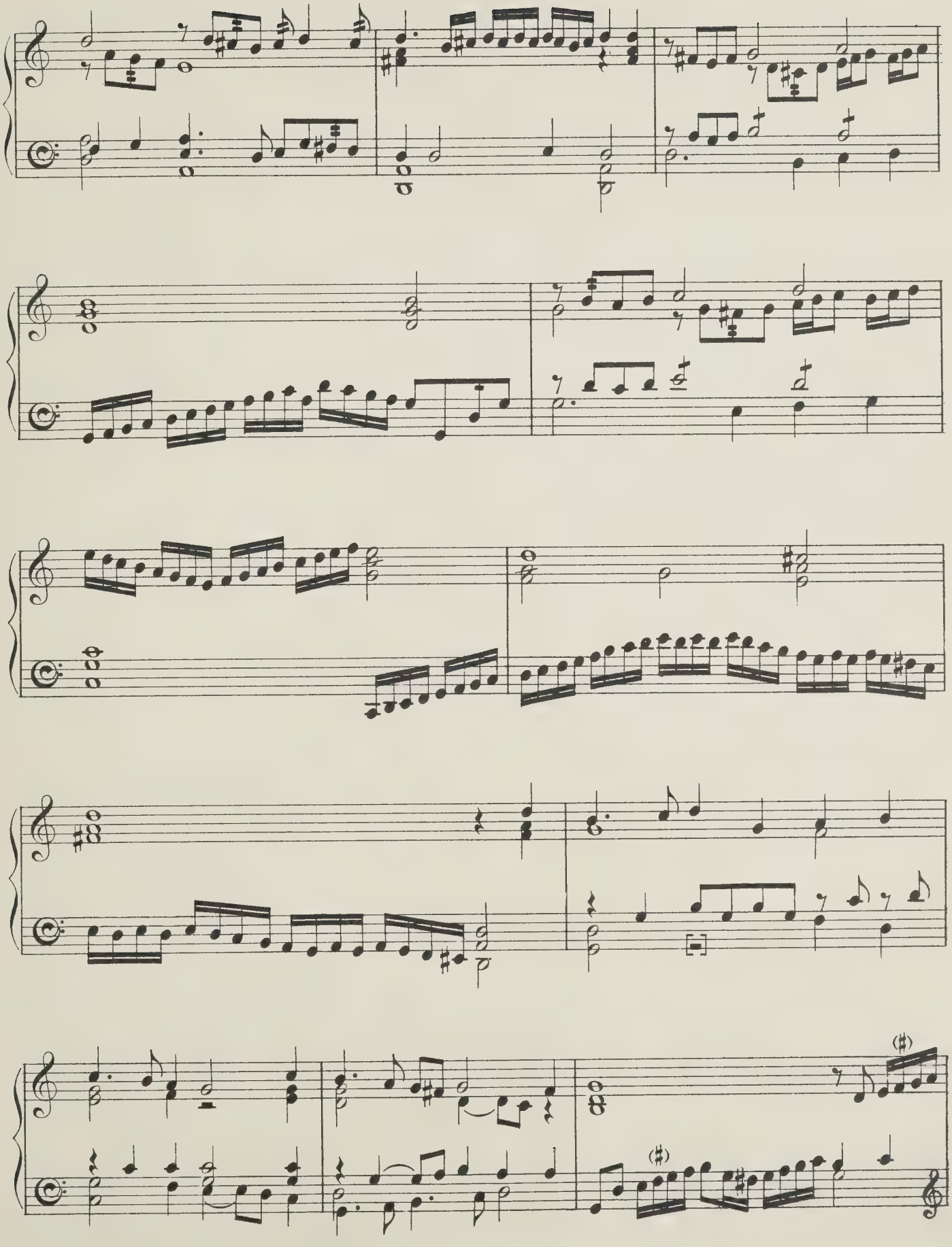


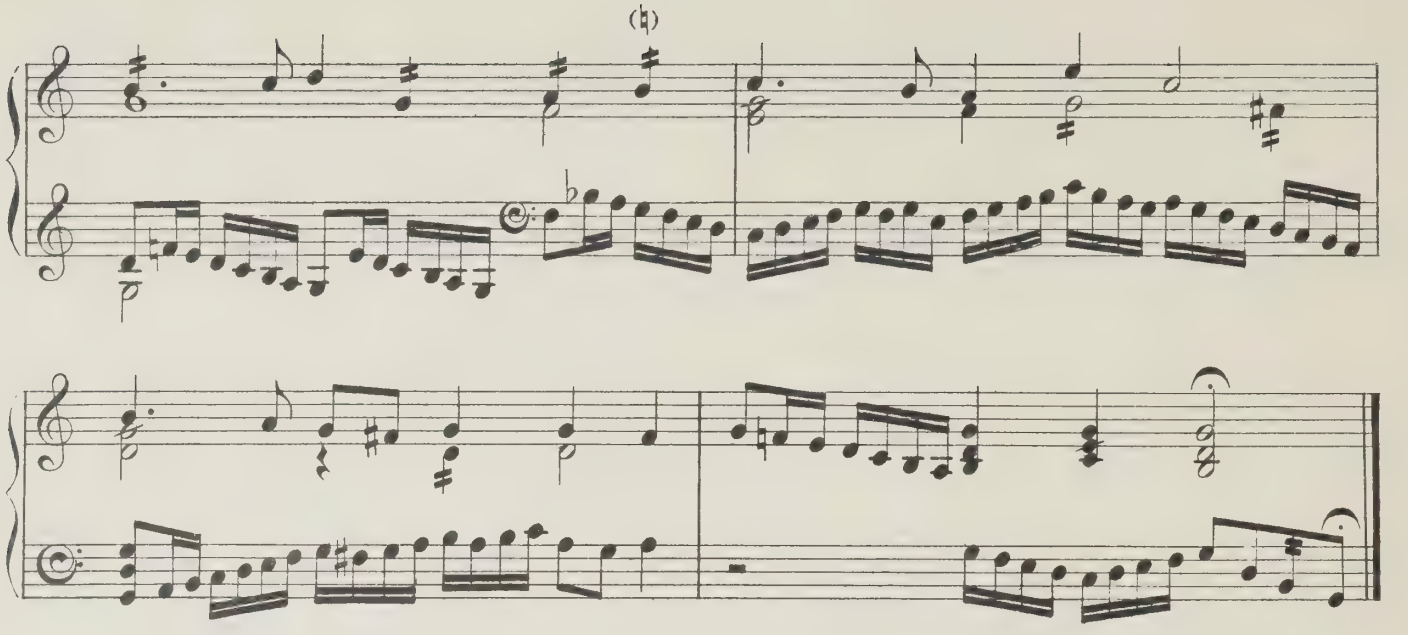
III
GALLIARDO.

John Bull.



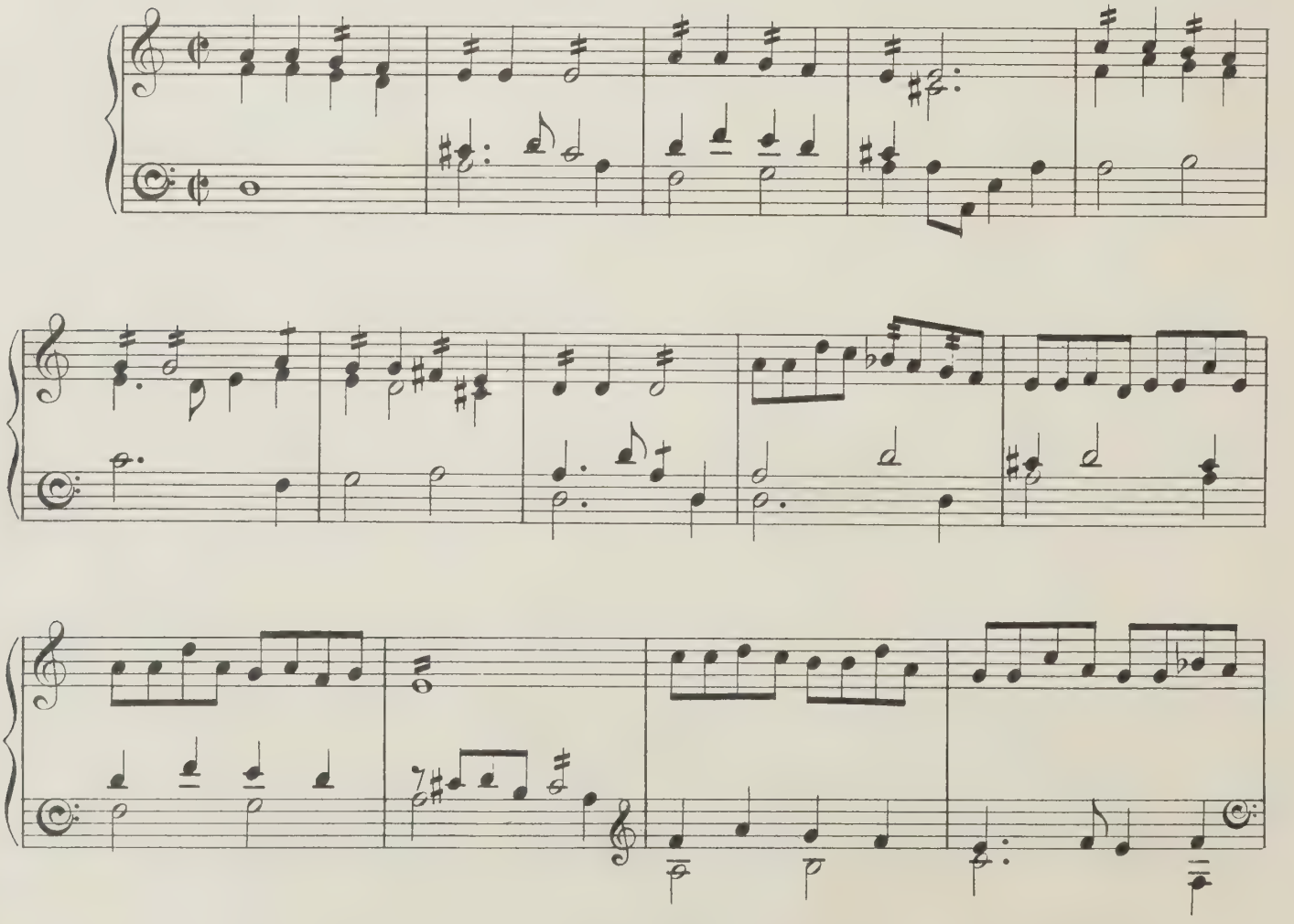


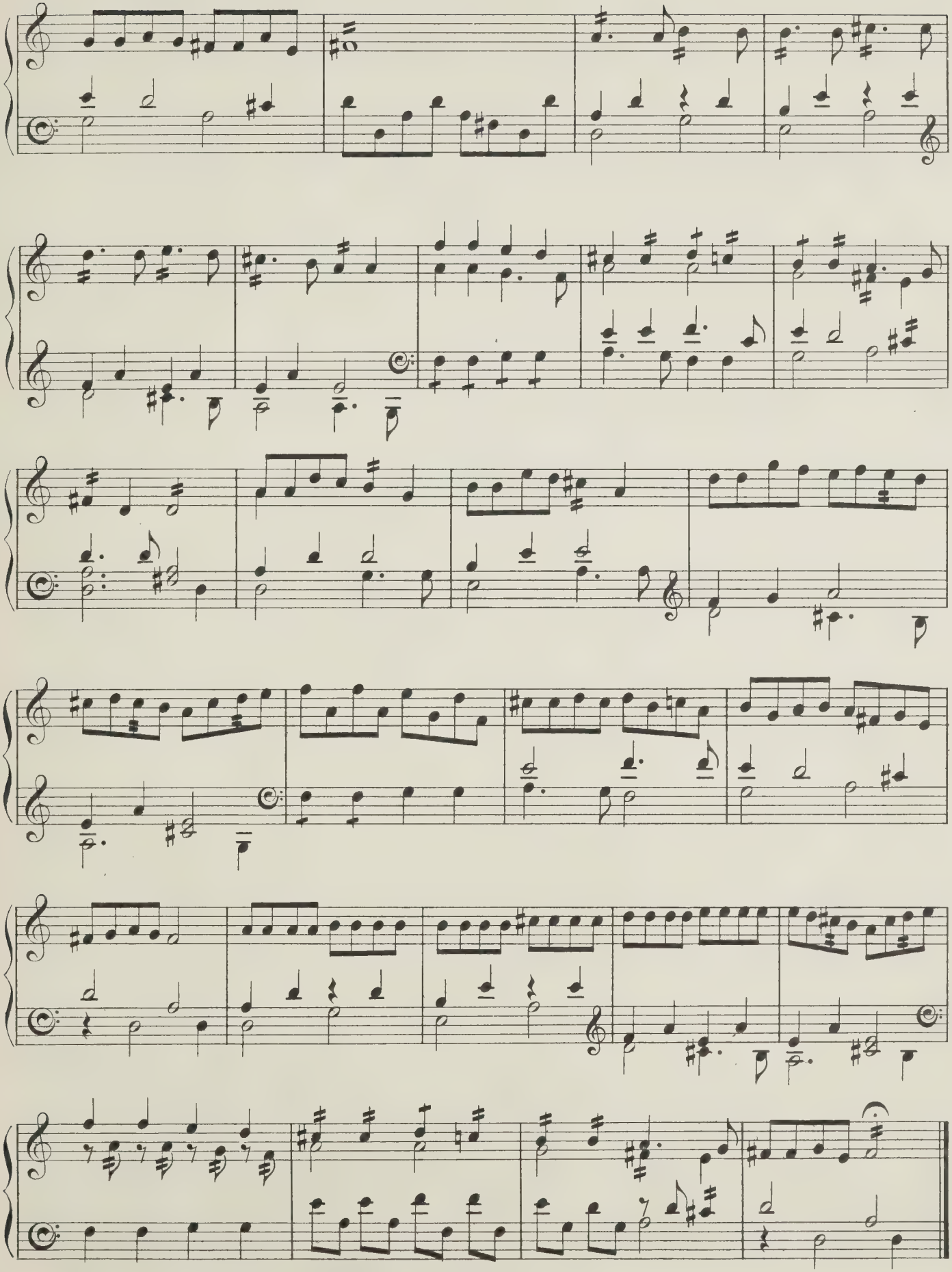




IV
BRUNSWICK'S TOY.

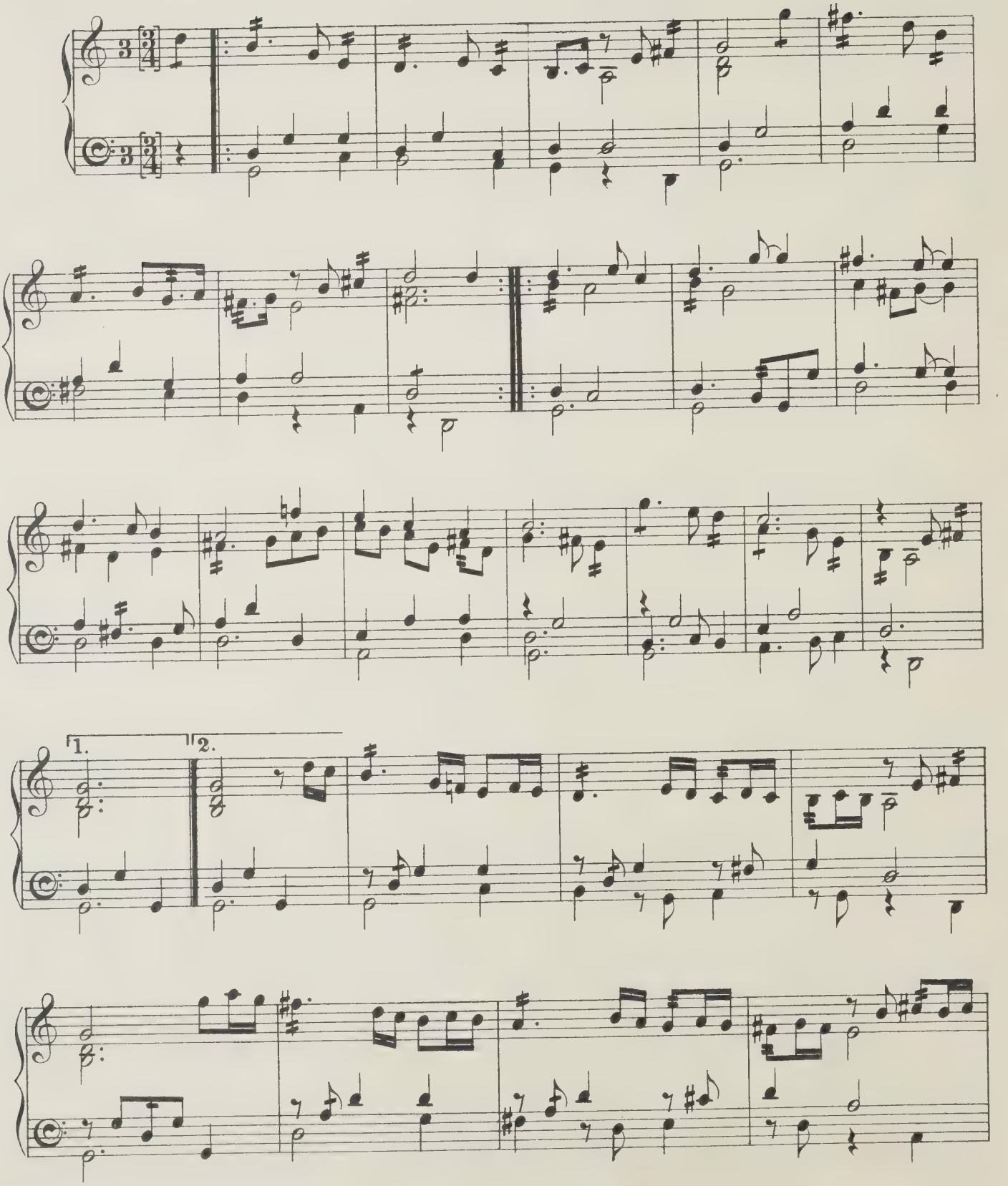
John Bull.

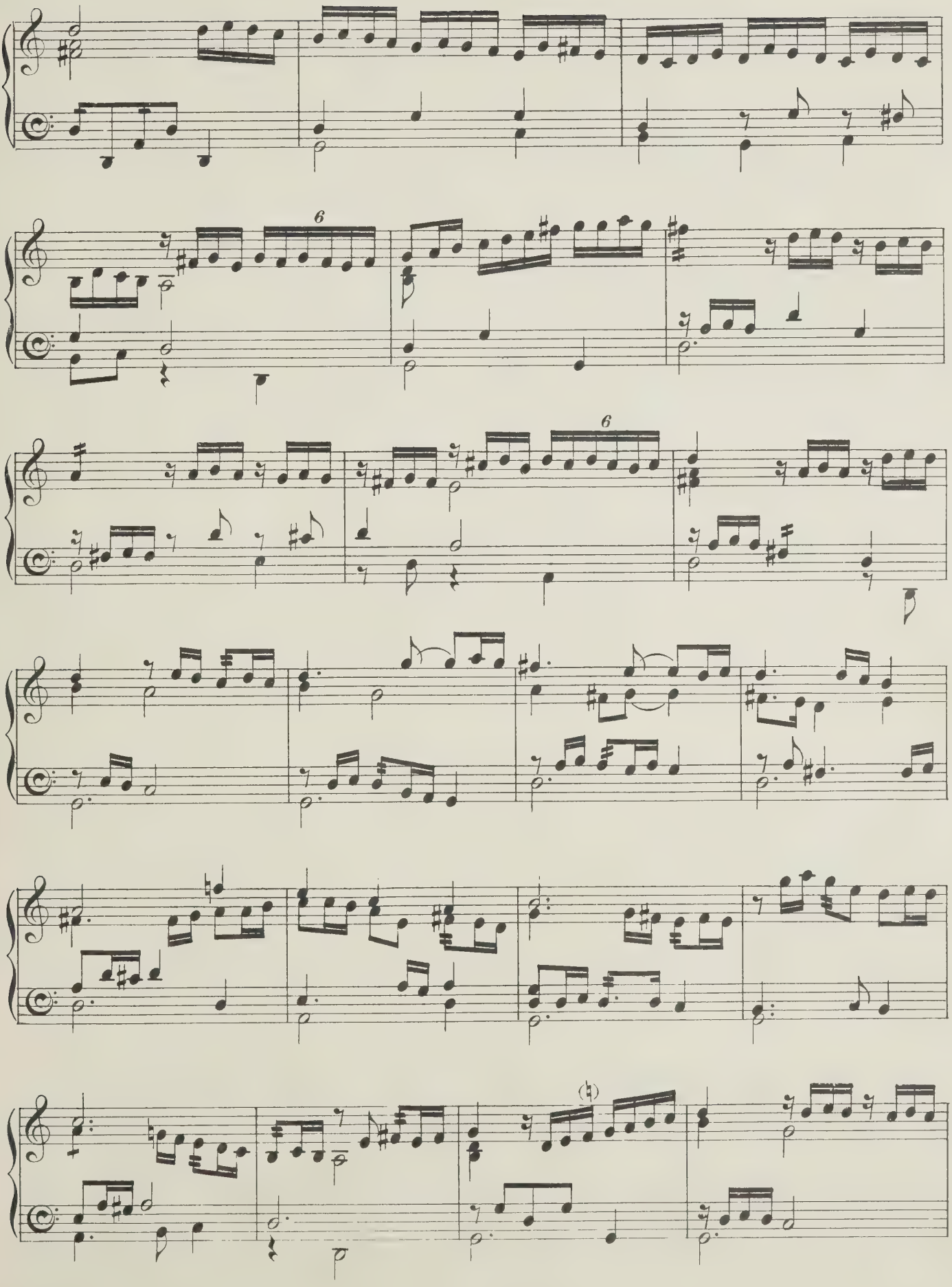


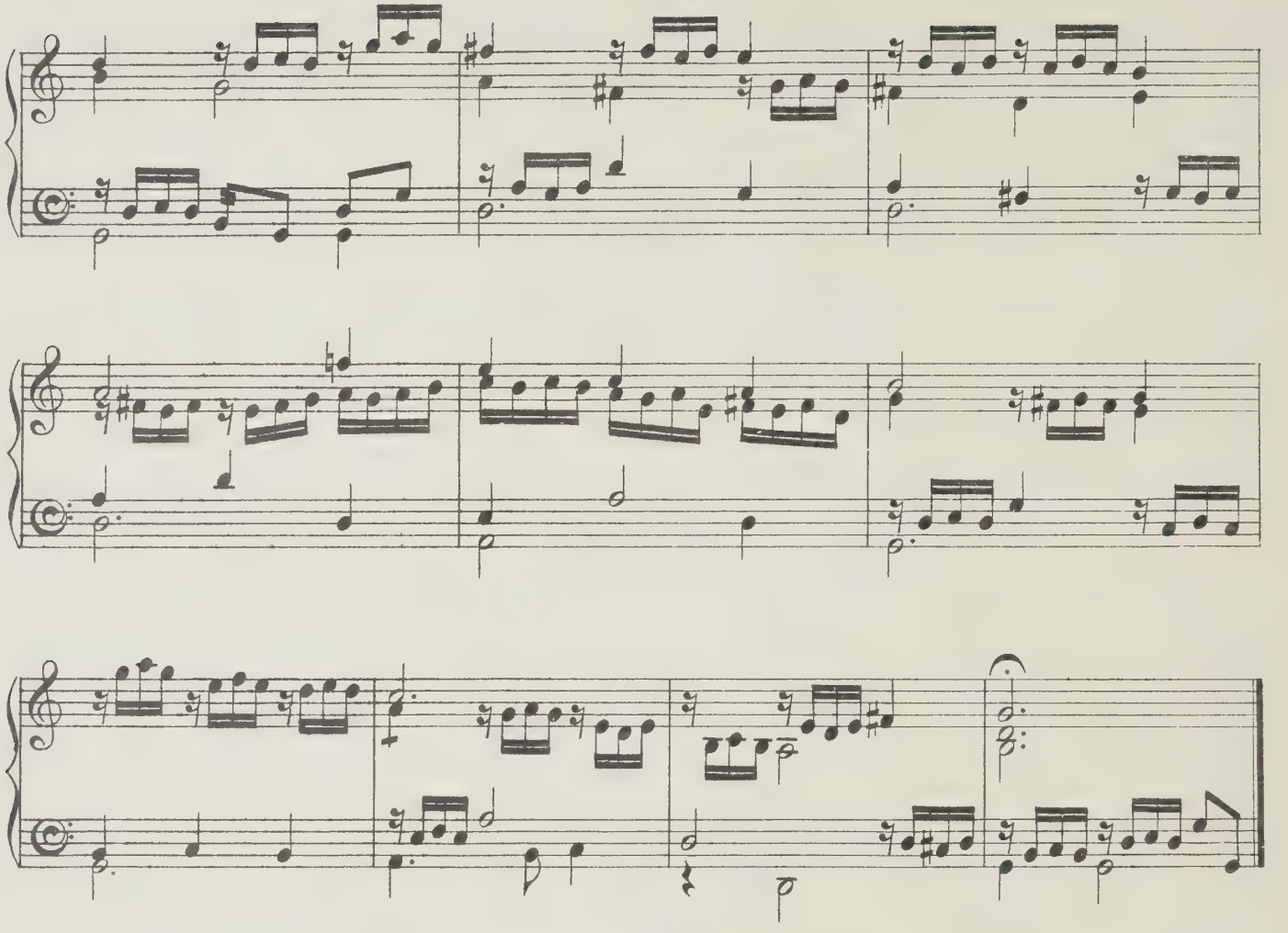


V
DOCTER BULLE'S GREEFE.

John Bull.

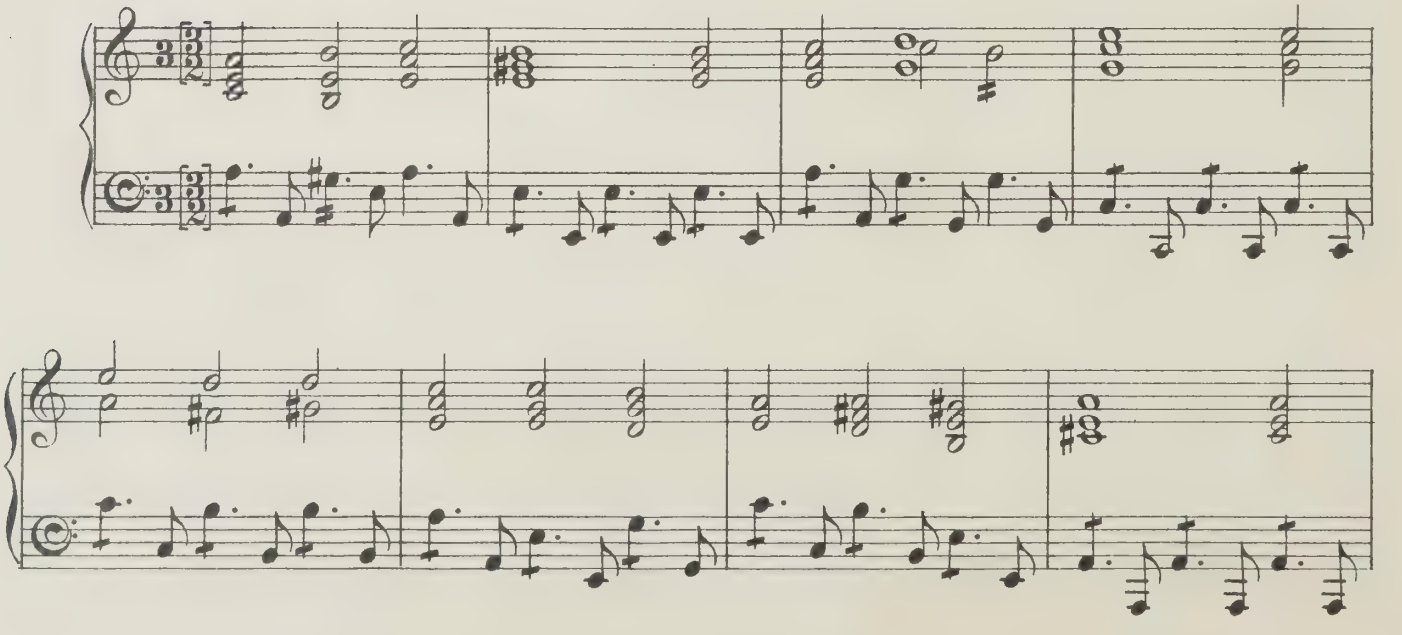


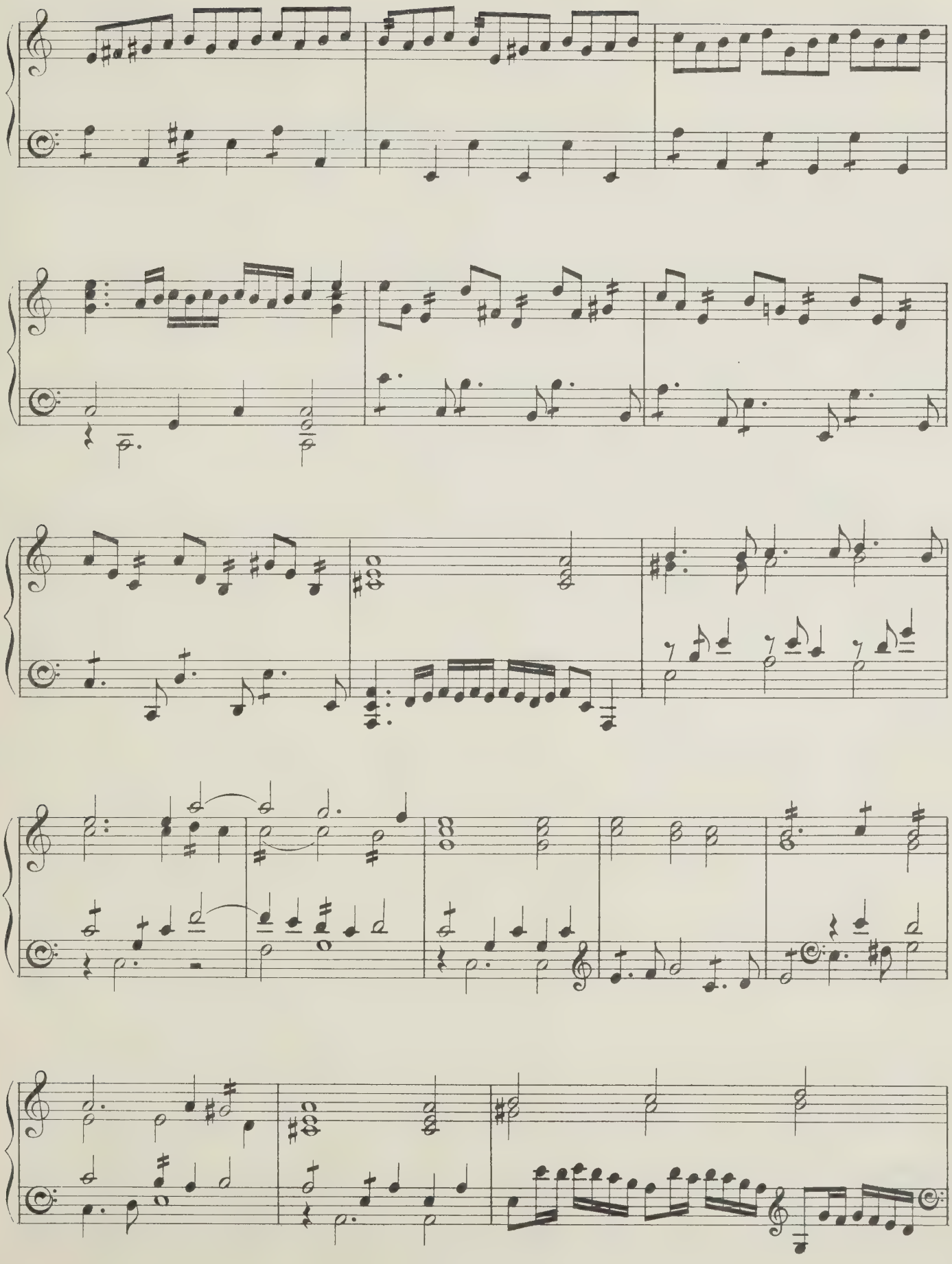


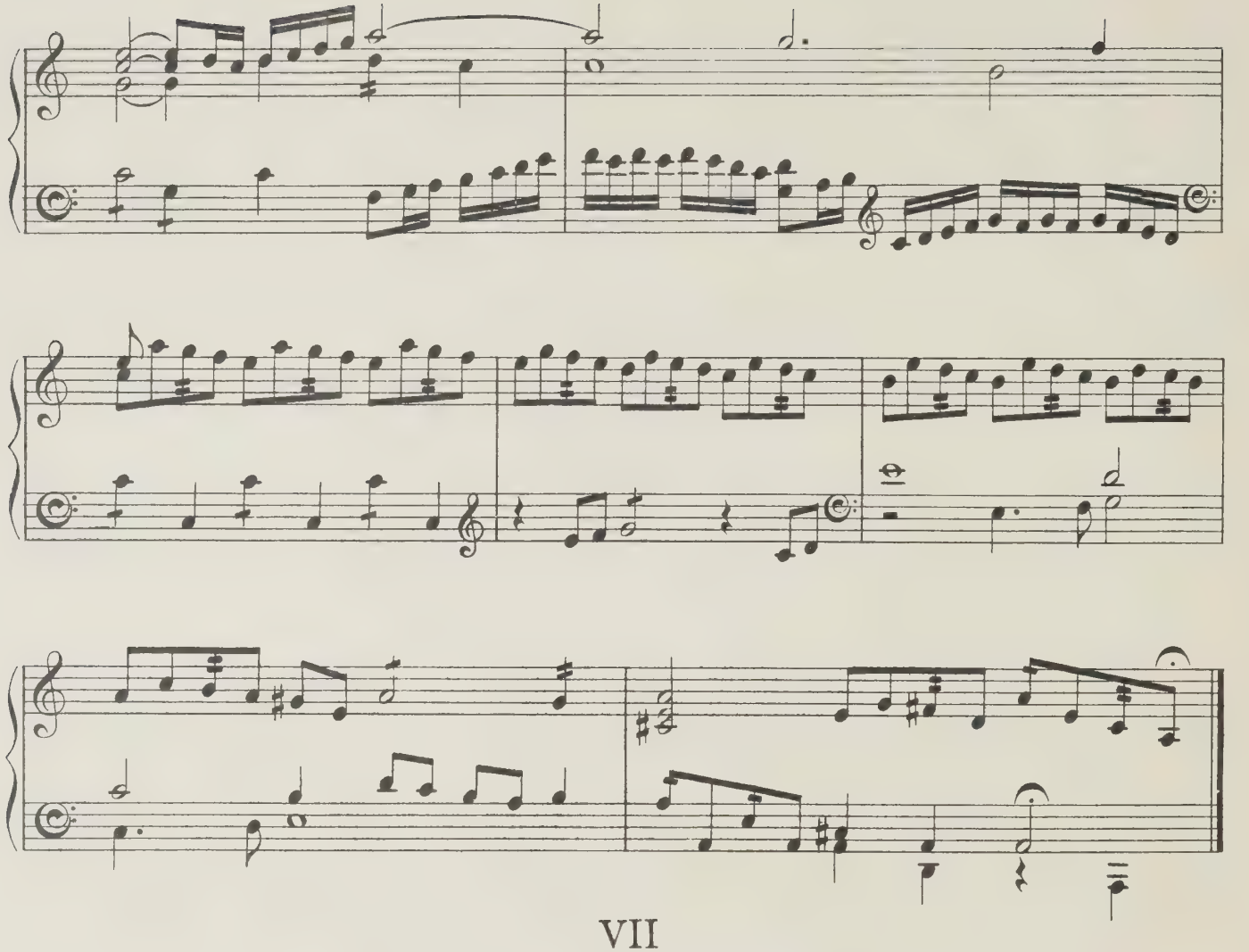


VI
GALLIARD.

John Bull.

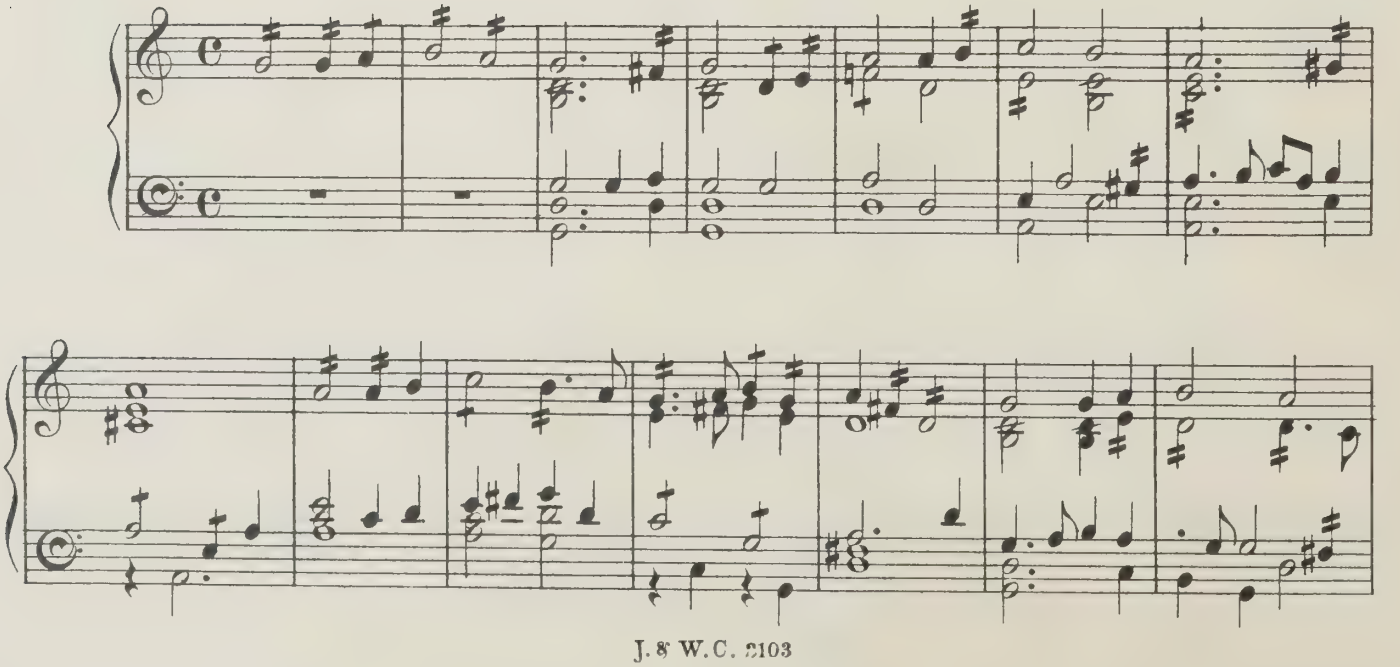


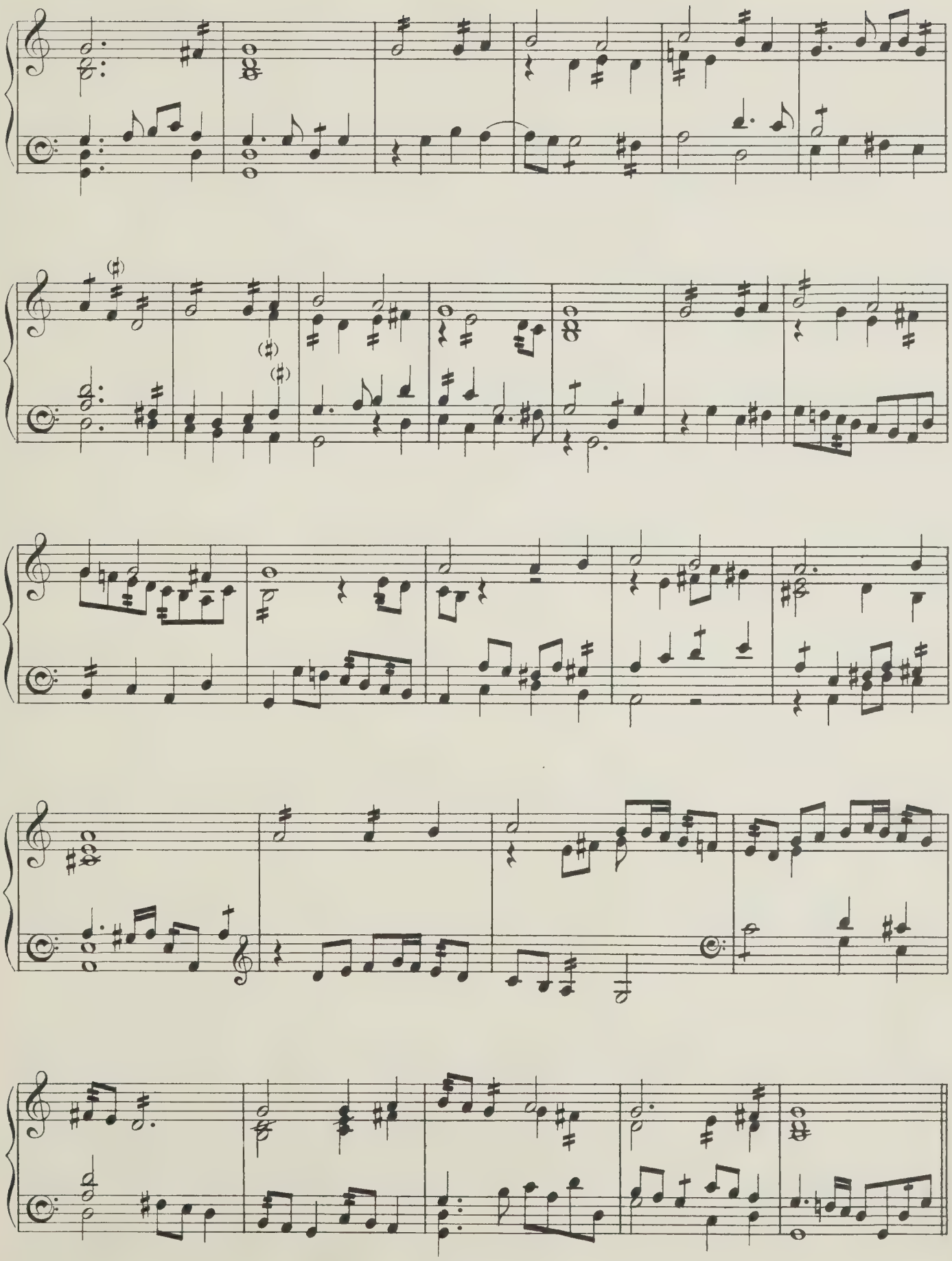


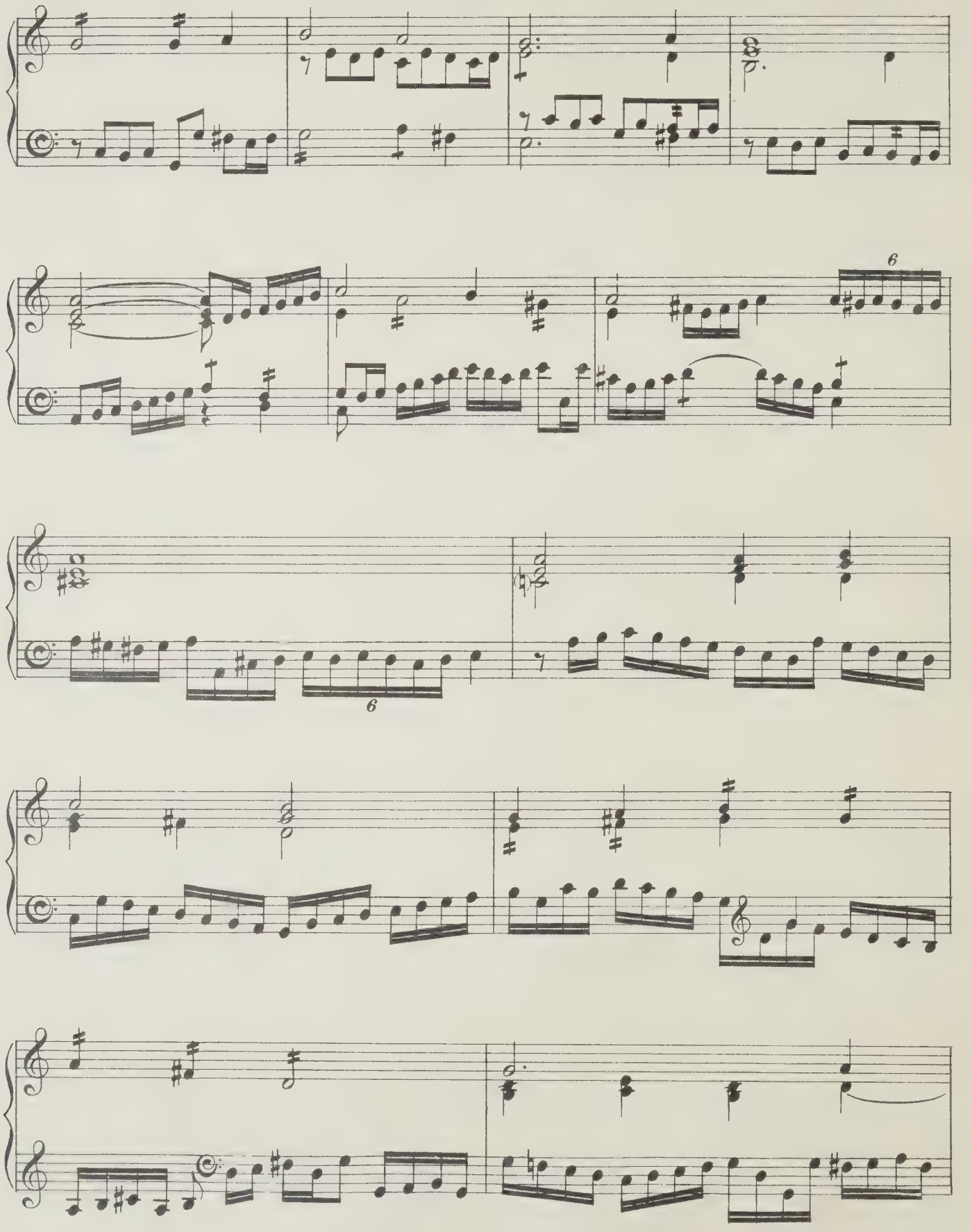


VII
GOE FROM MY WINDOE.

William Byrd.



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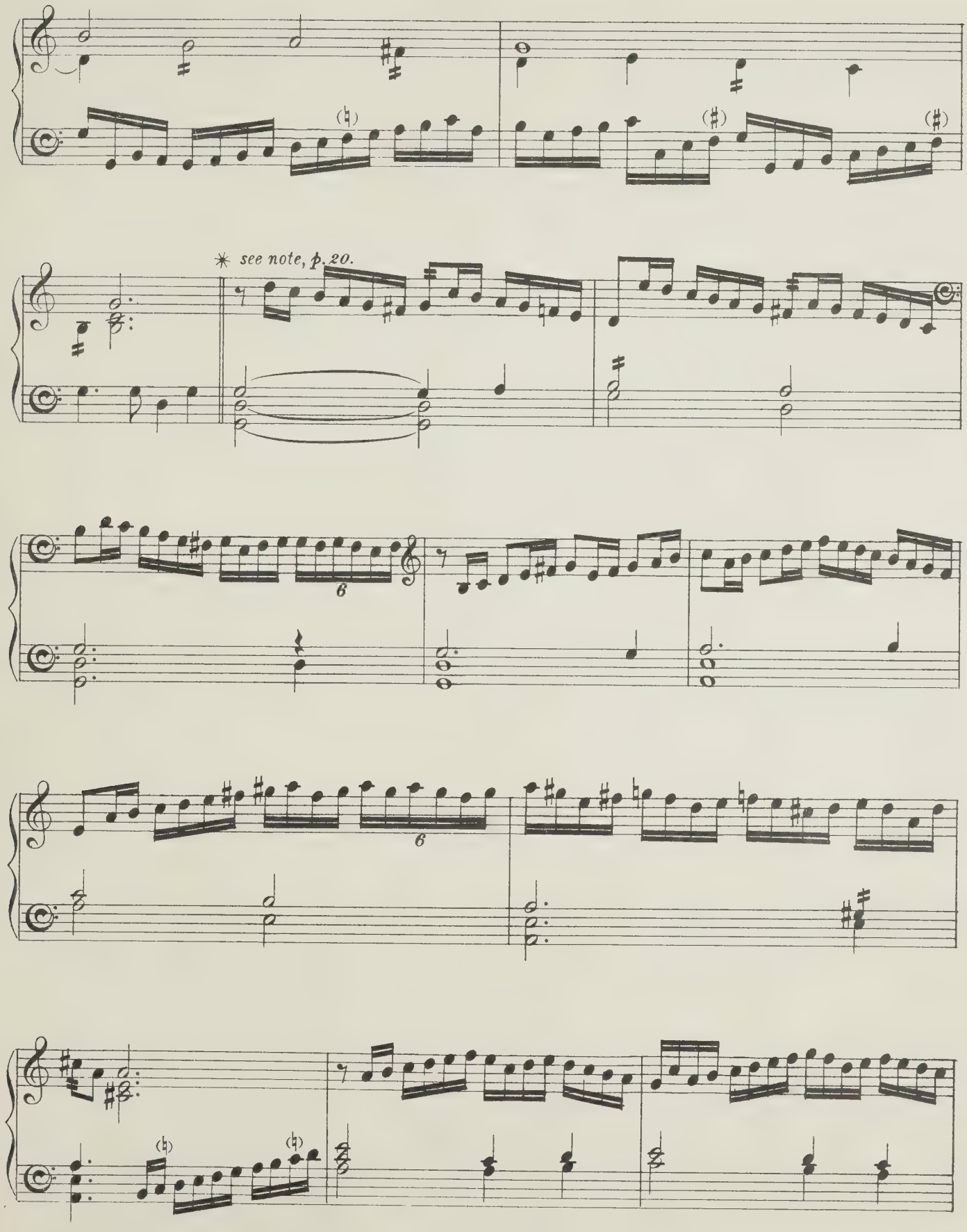
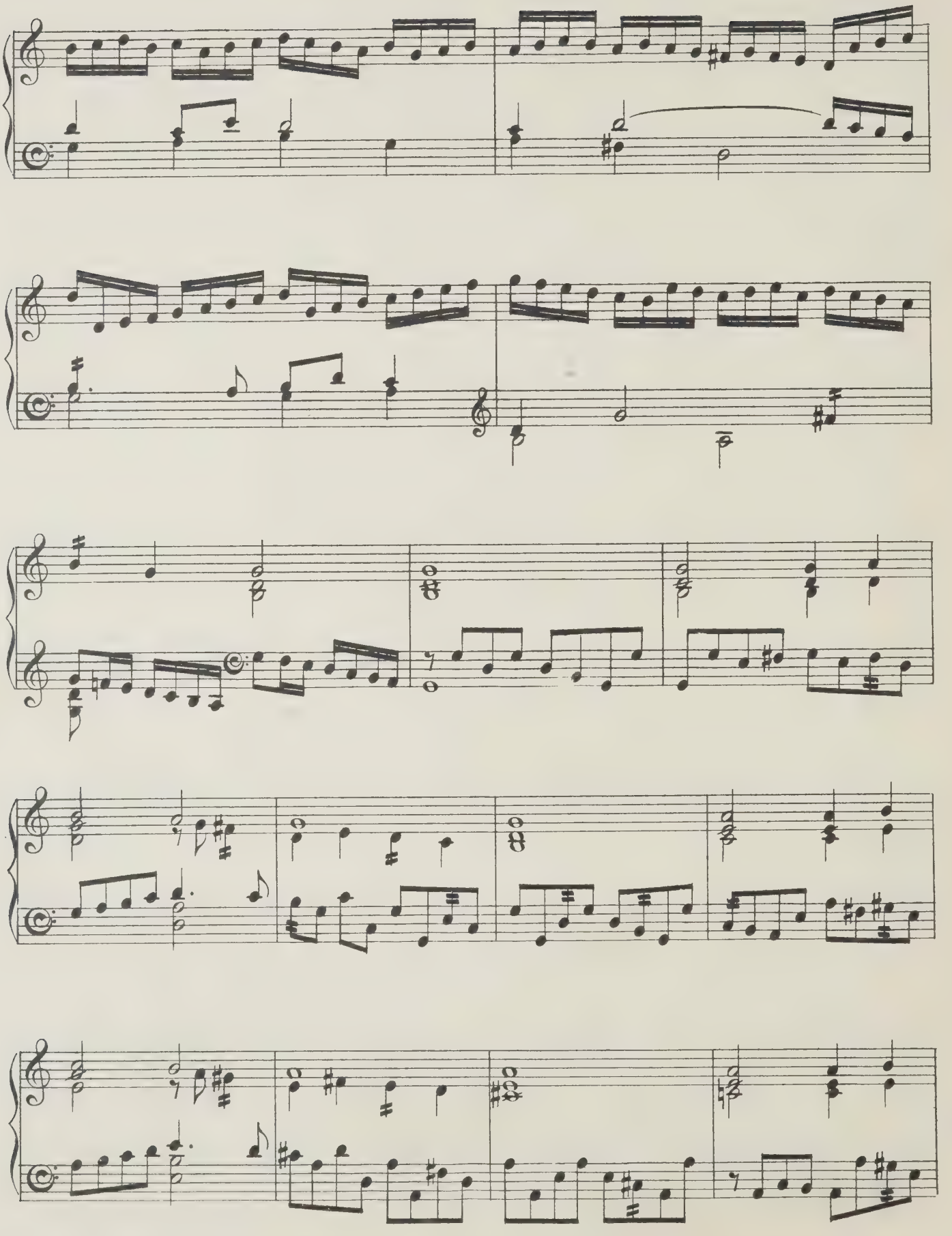
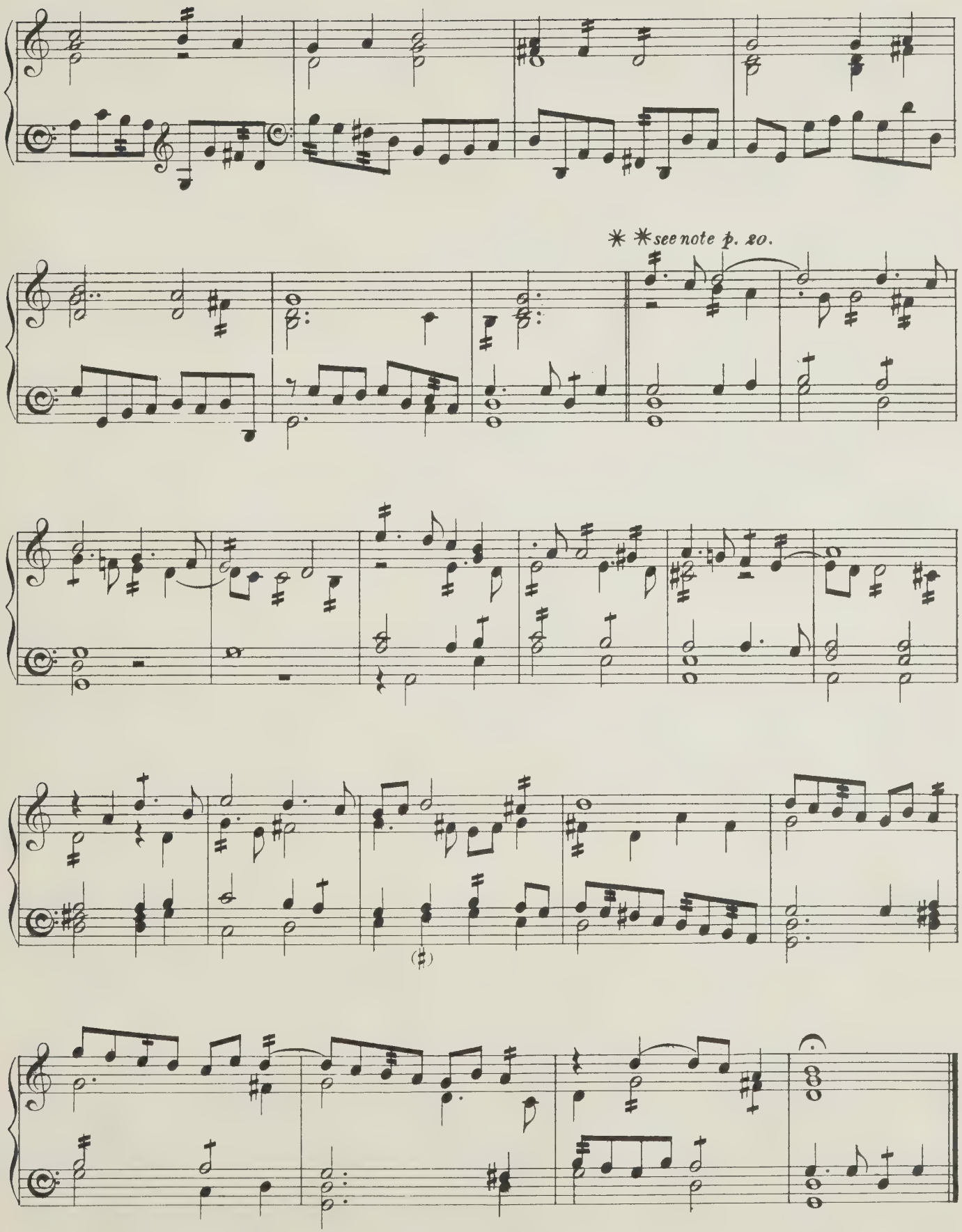
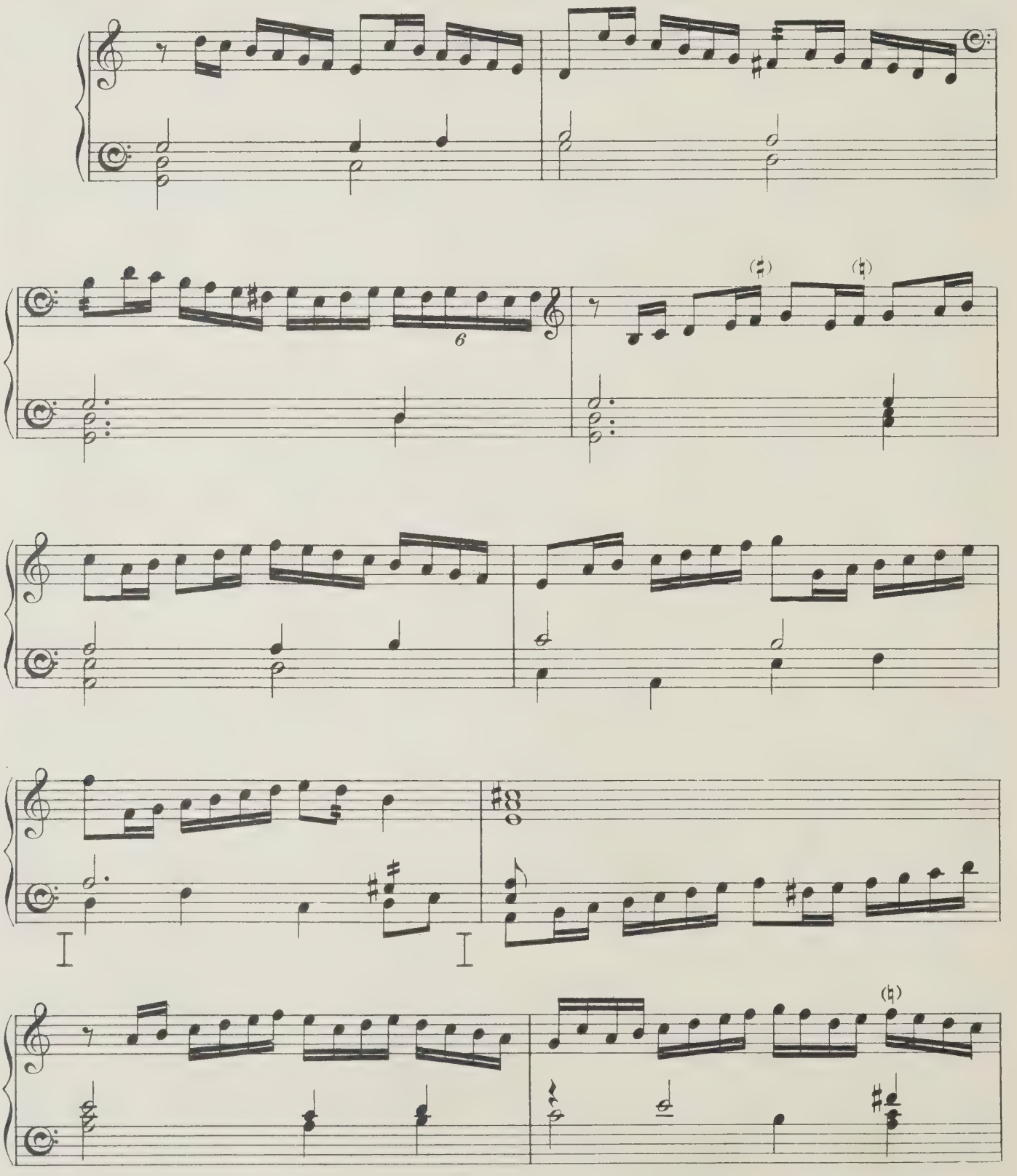

✳ see note, p. 20.



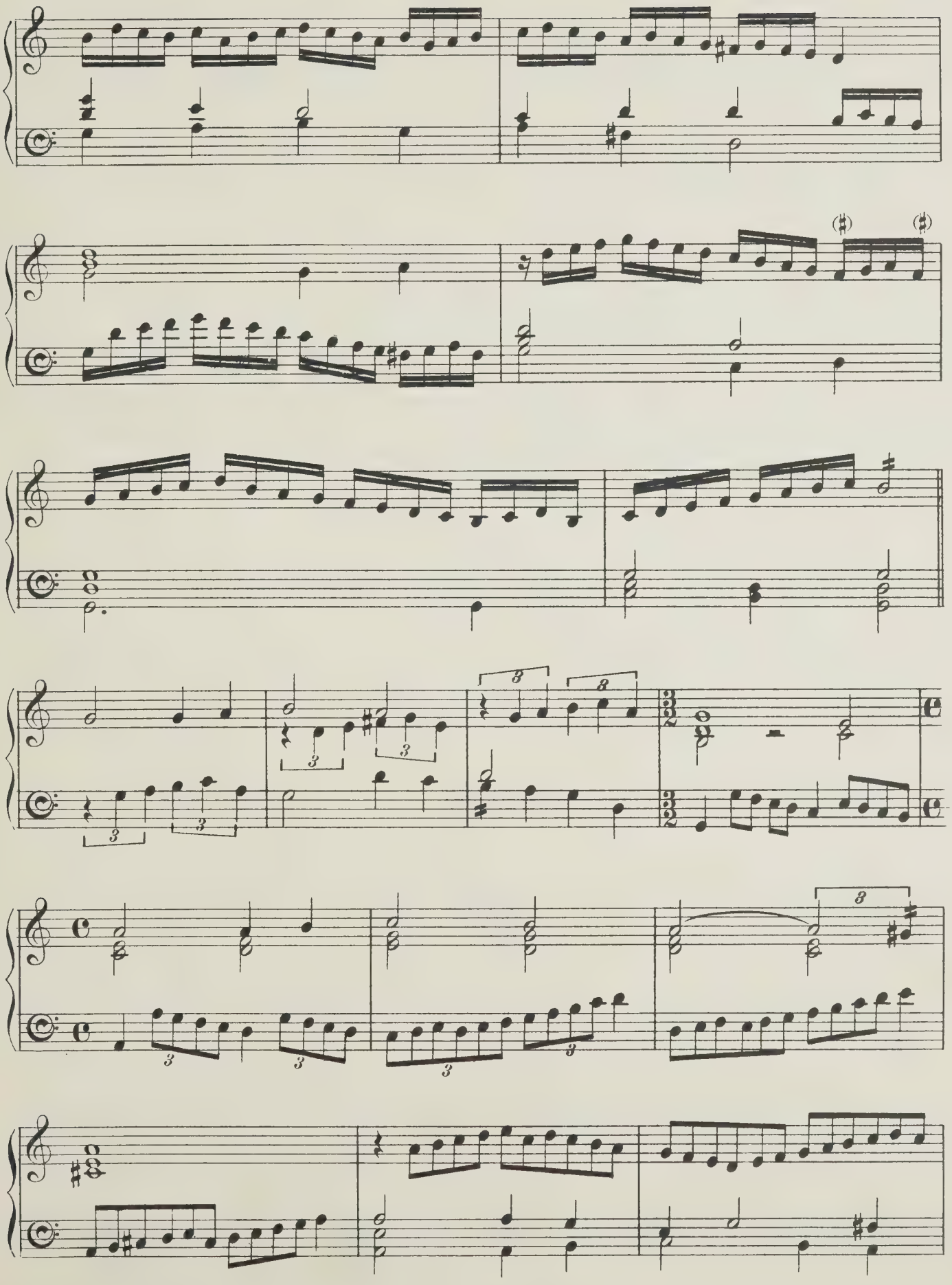

* *see note p. 20.

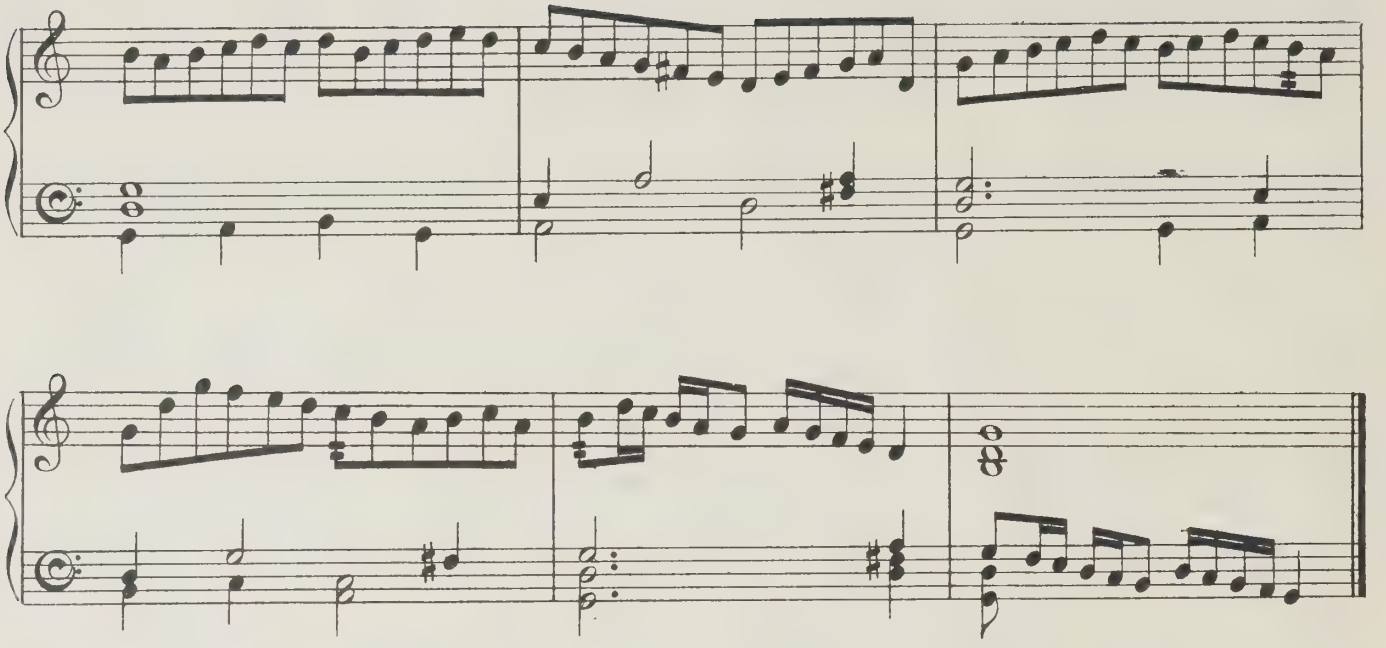
(Note to Byrd's "Goe from my windoe")

This piece appears also in Will Forster's Virginal Book, dated, 31 January, 1624, where there are some various readings that seem worth recording, as well as a very interesting variation in cross rhythm. Between the bars marked ✳ and ✳✳ respectively in the above, the Forster MS. has the following:——



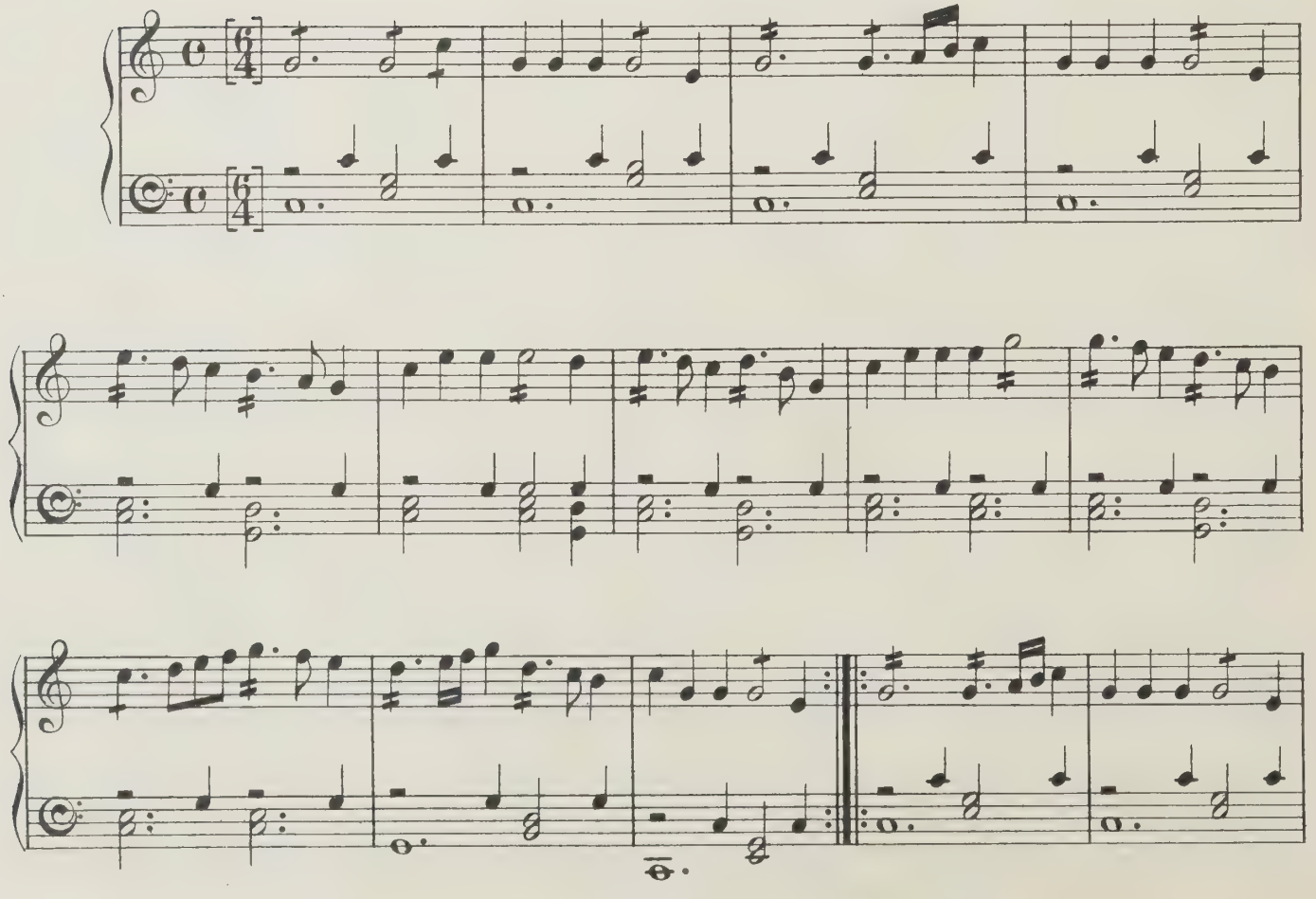
I I The bass of this bar contains a redundant quaver, The editors have slightly altered the note values conjecturally.

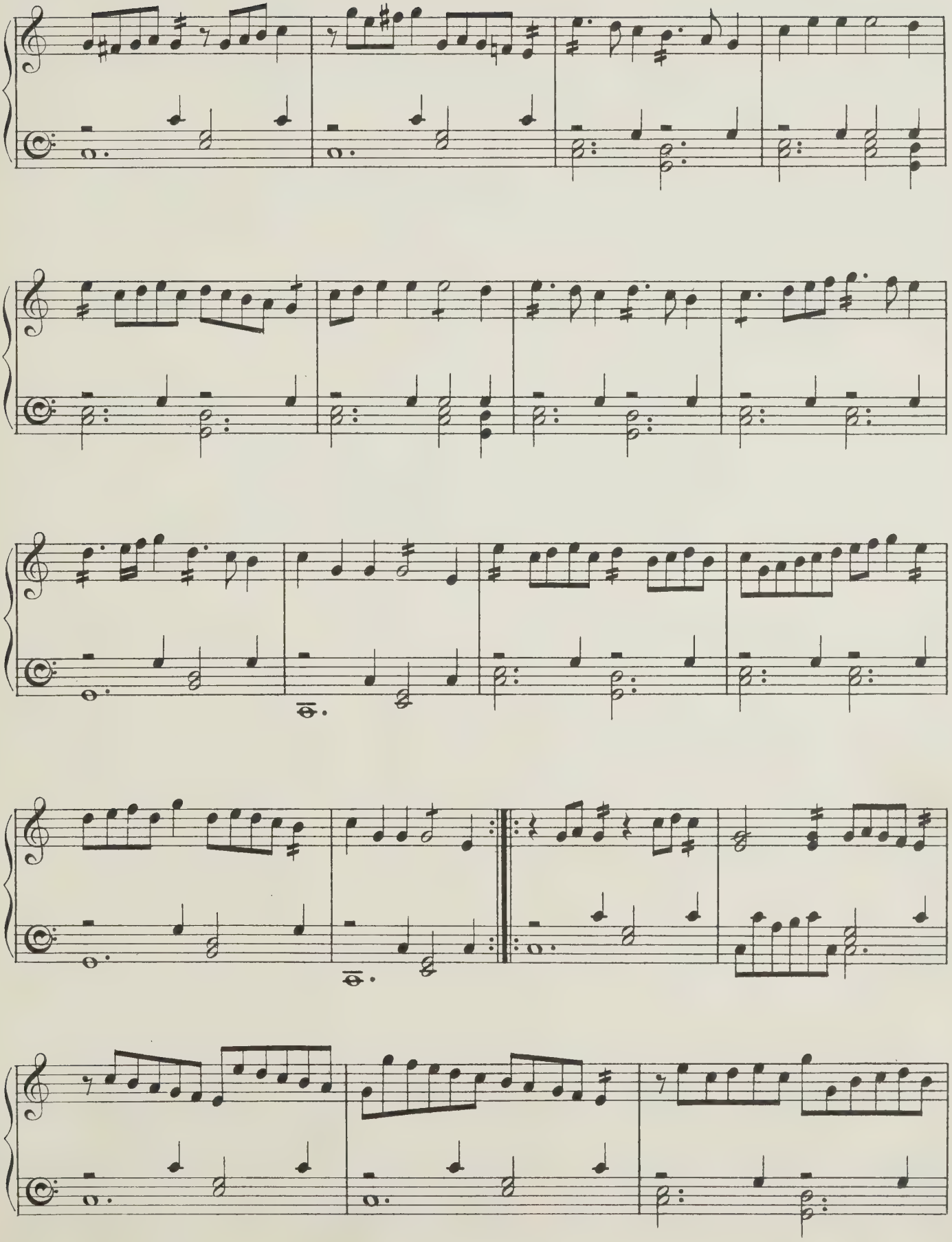


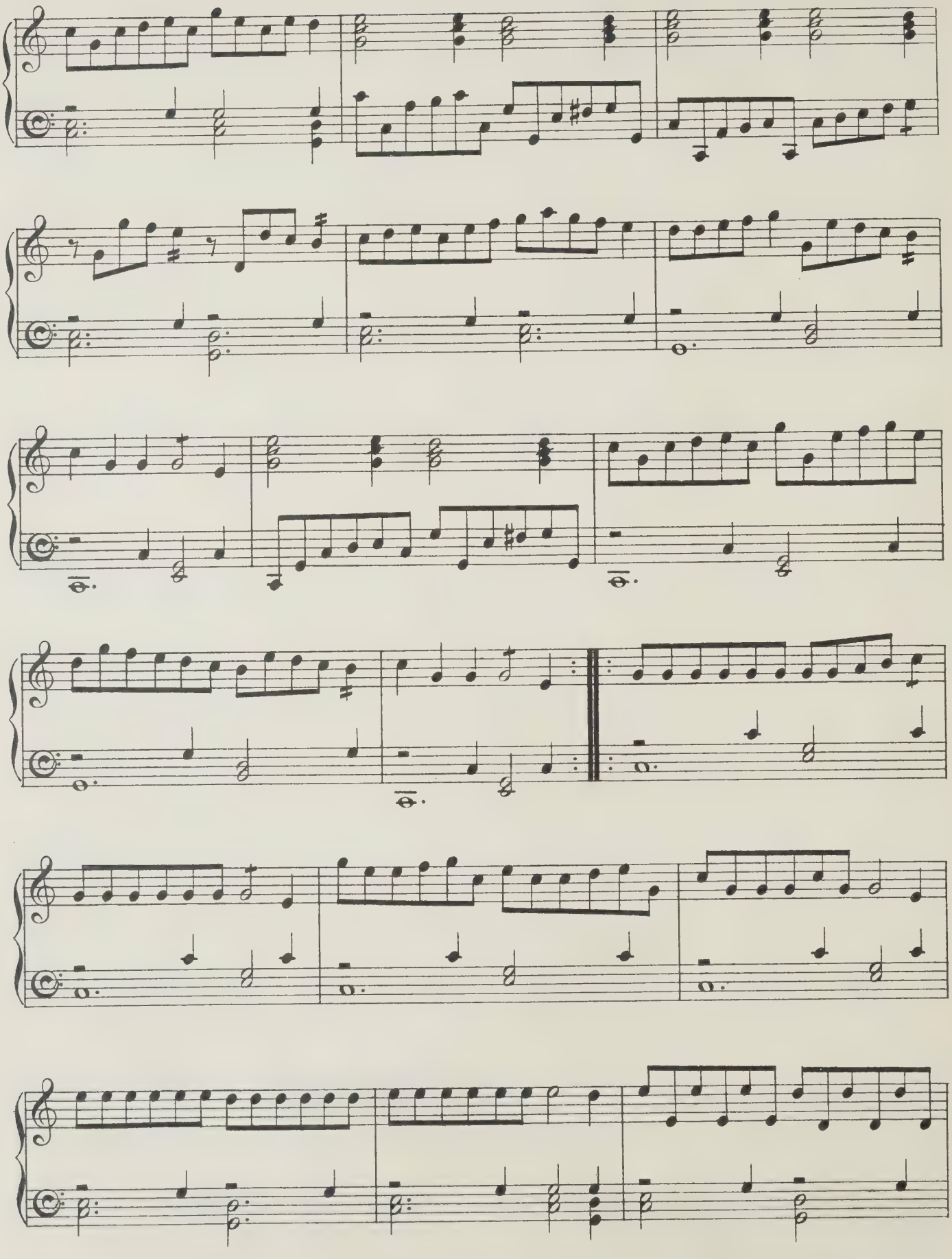


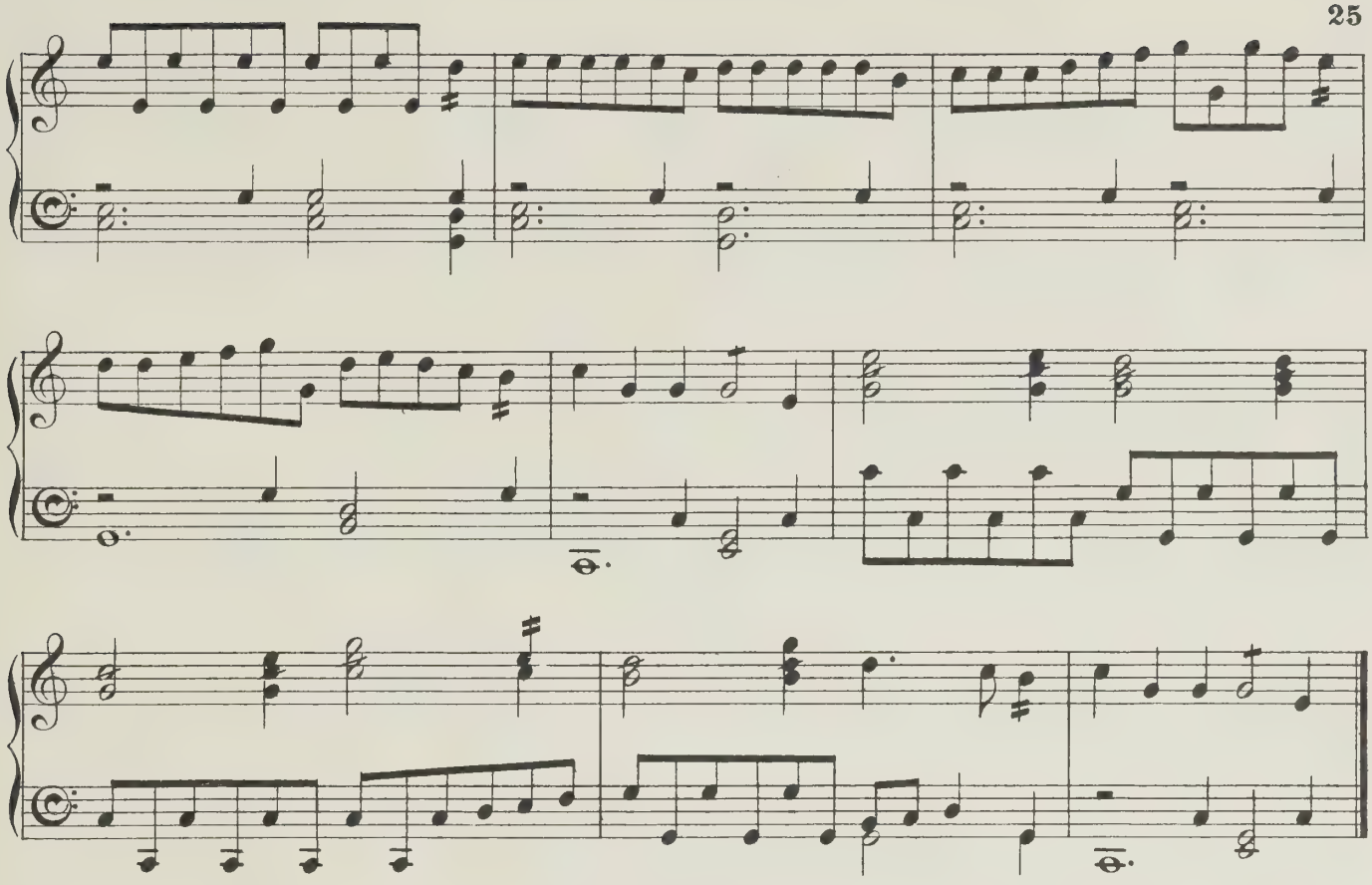
VIII
FILLIDAY FLOUTES ME.

Benjamin Cosyn.



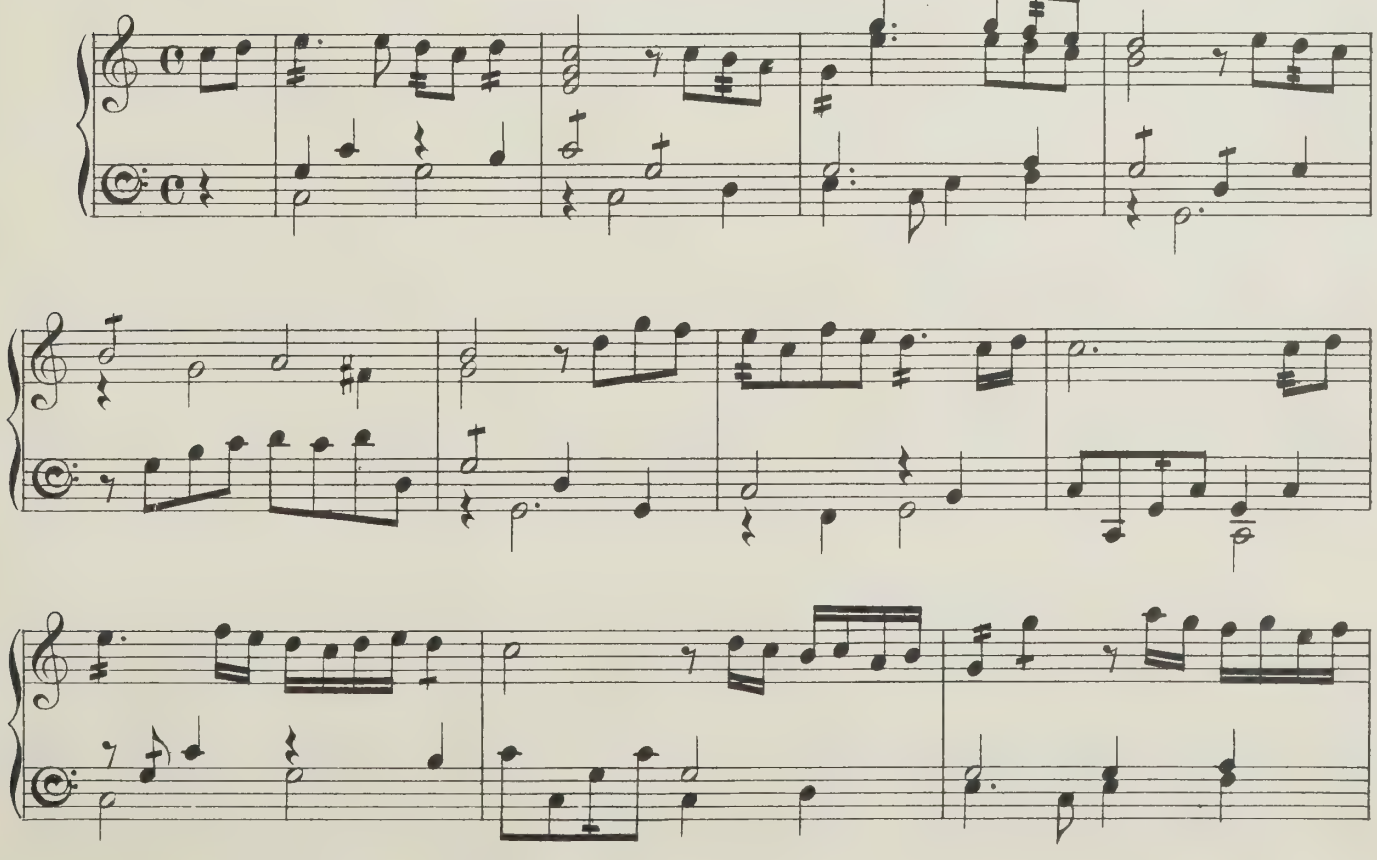


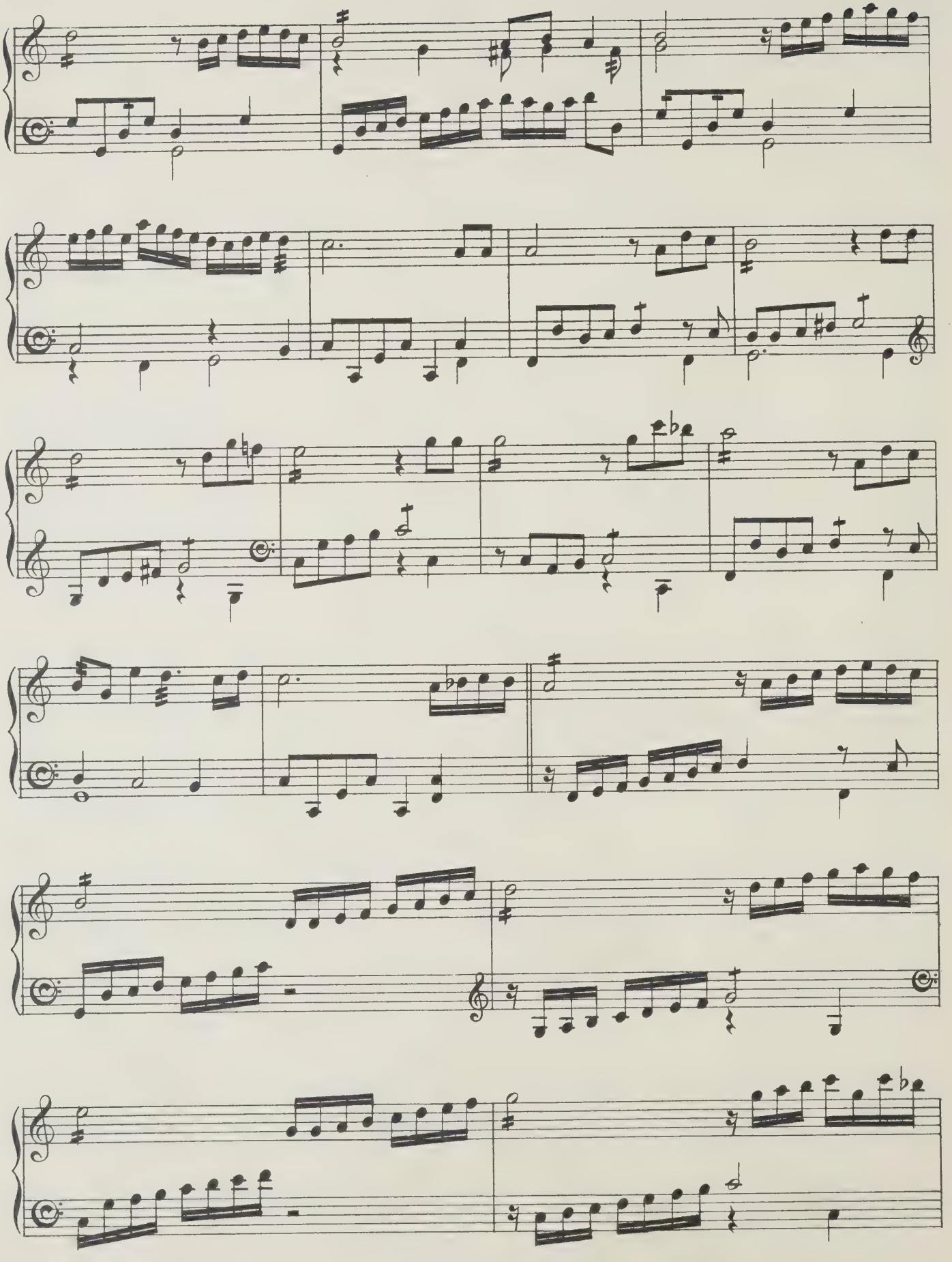


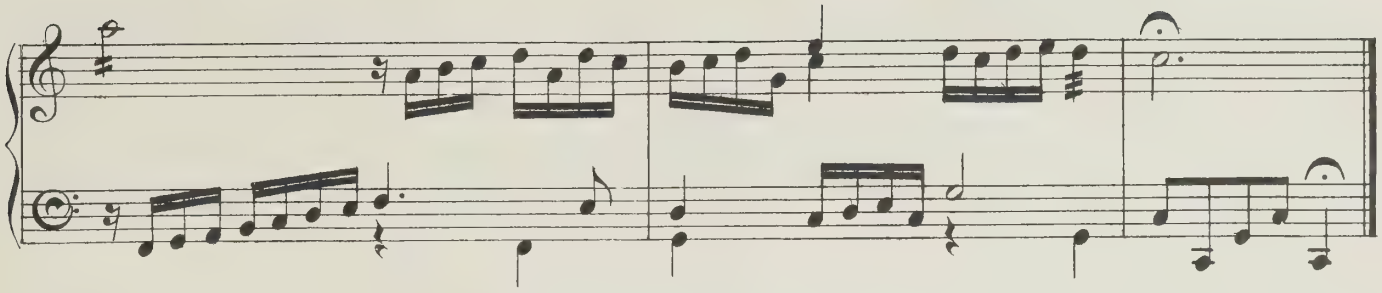


IX
THE GOLDFINCH.

Benjamin Cosyn.

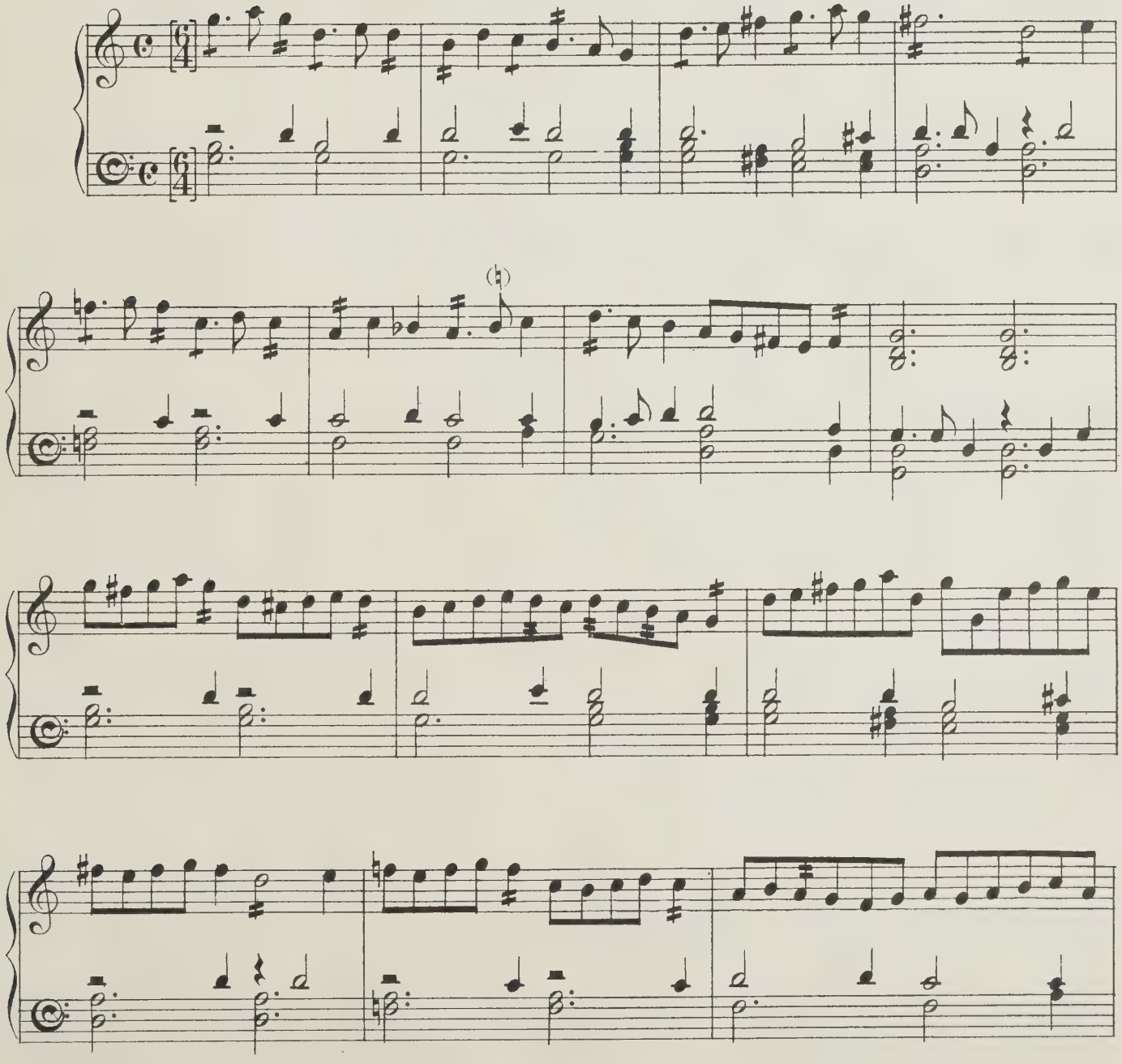


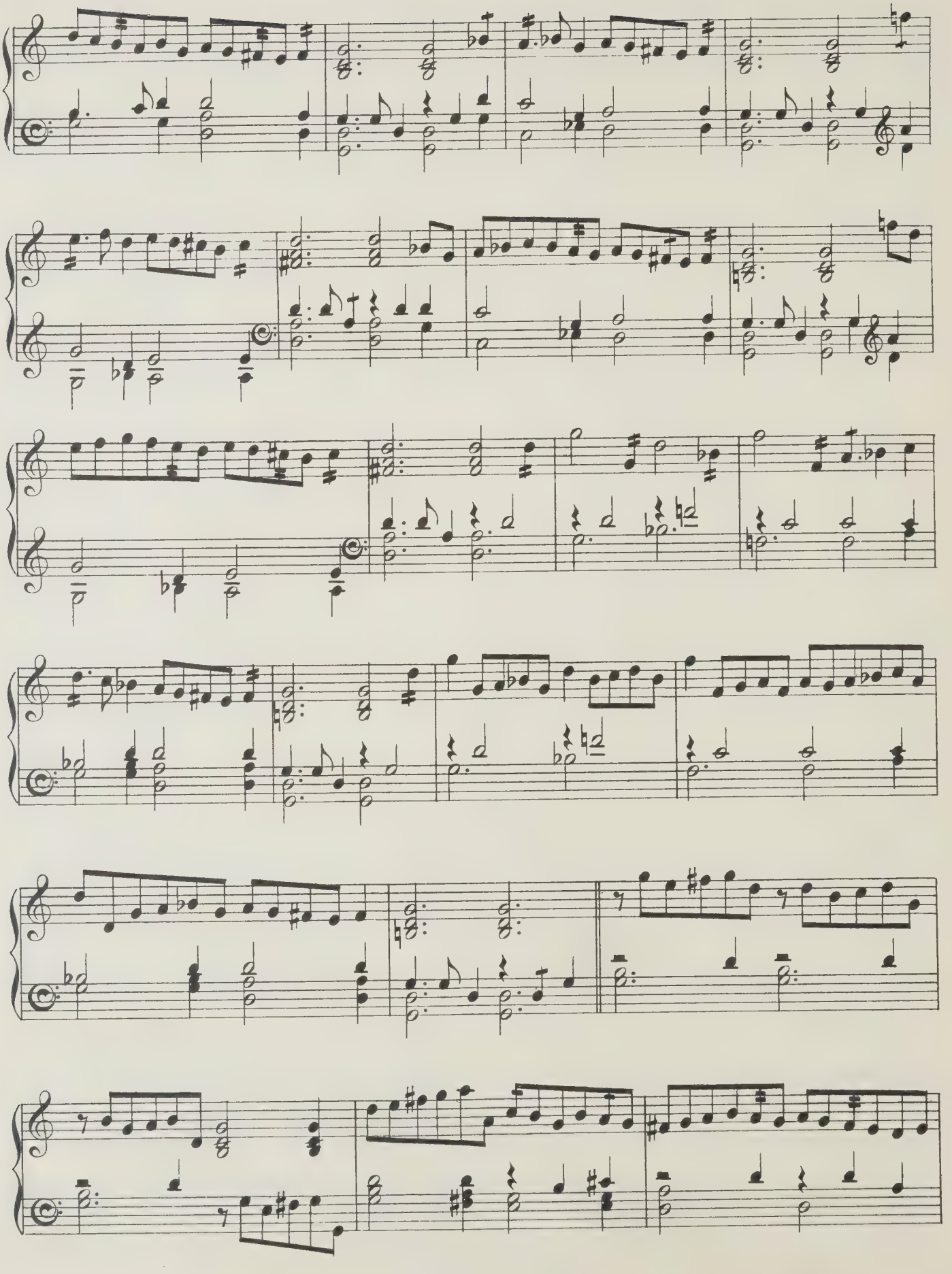


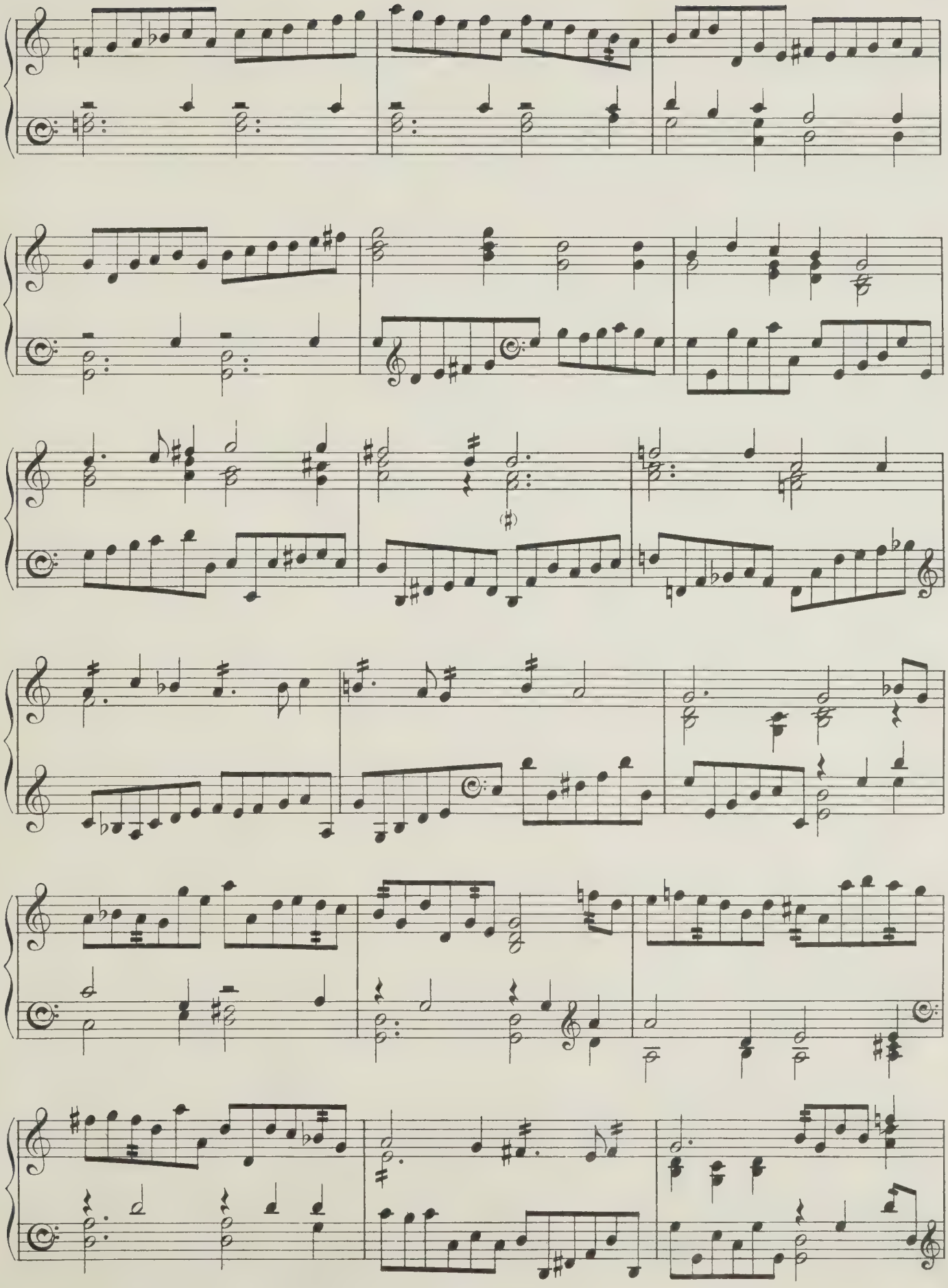


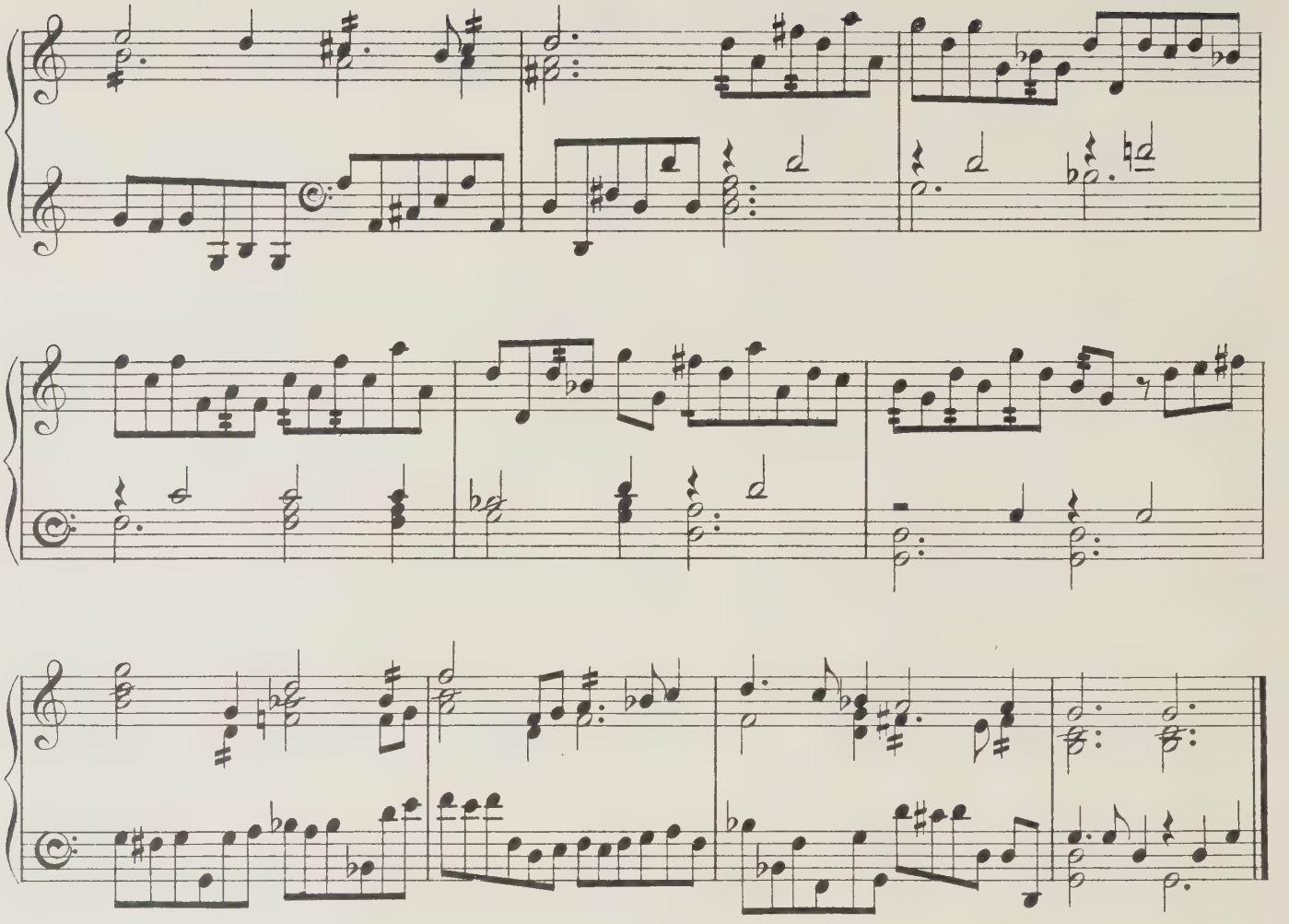
X
WHAT YOU WILL.

Benjamin Cosyn.



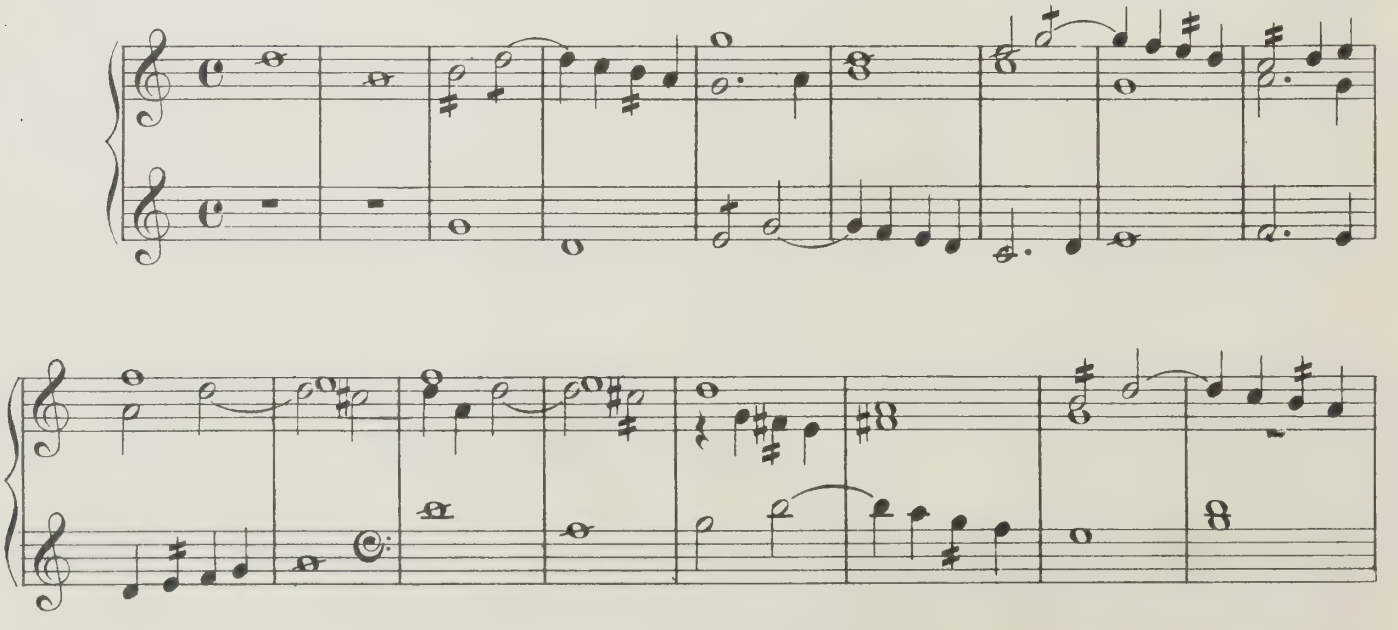


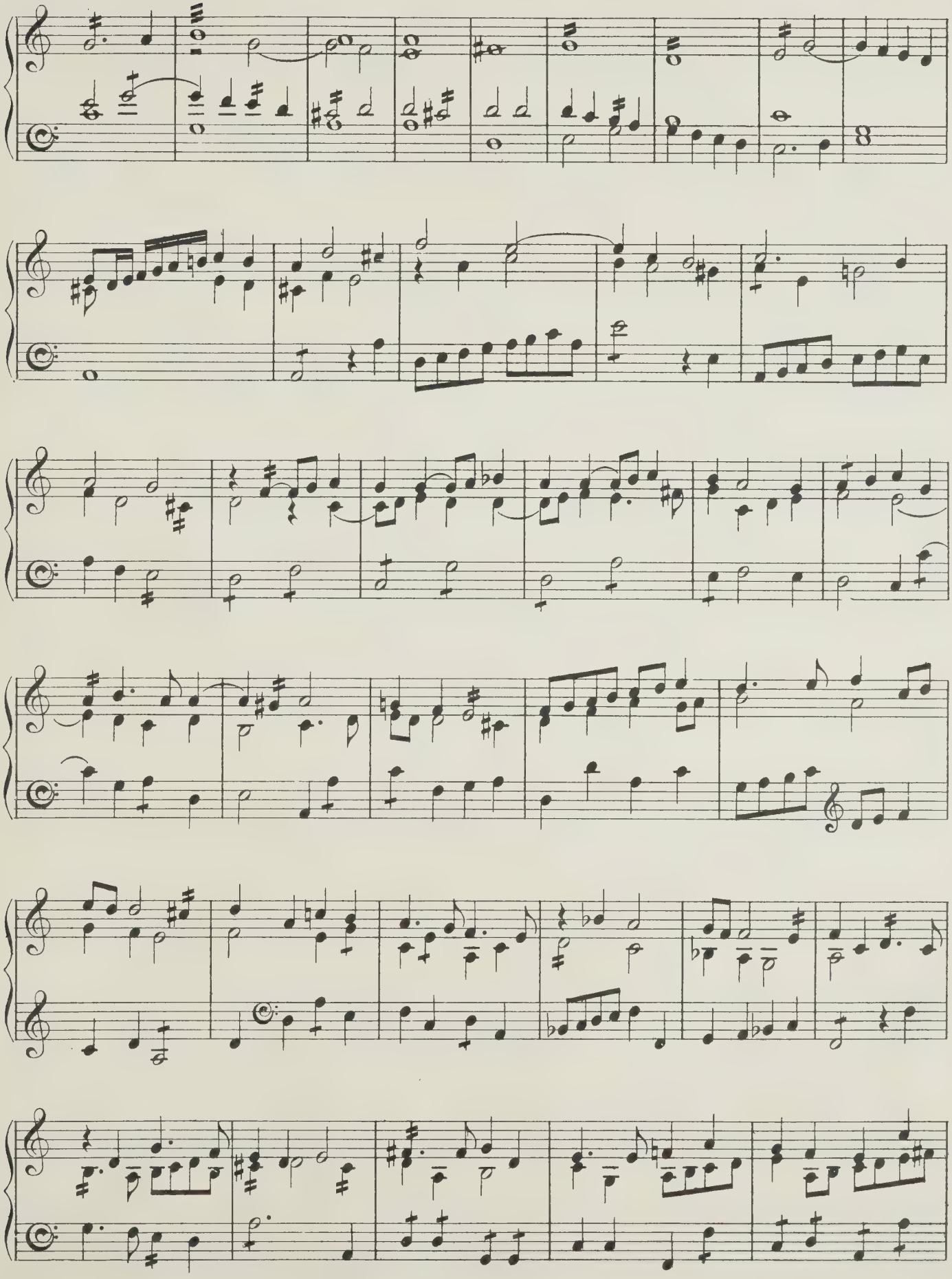


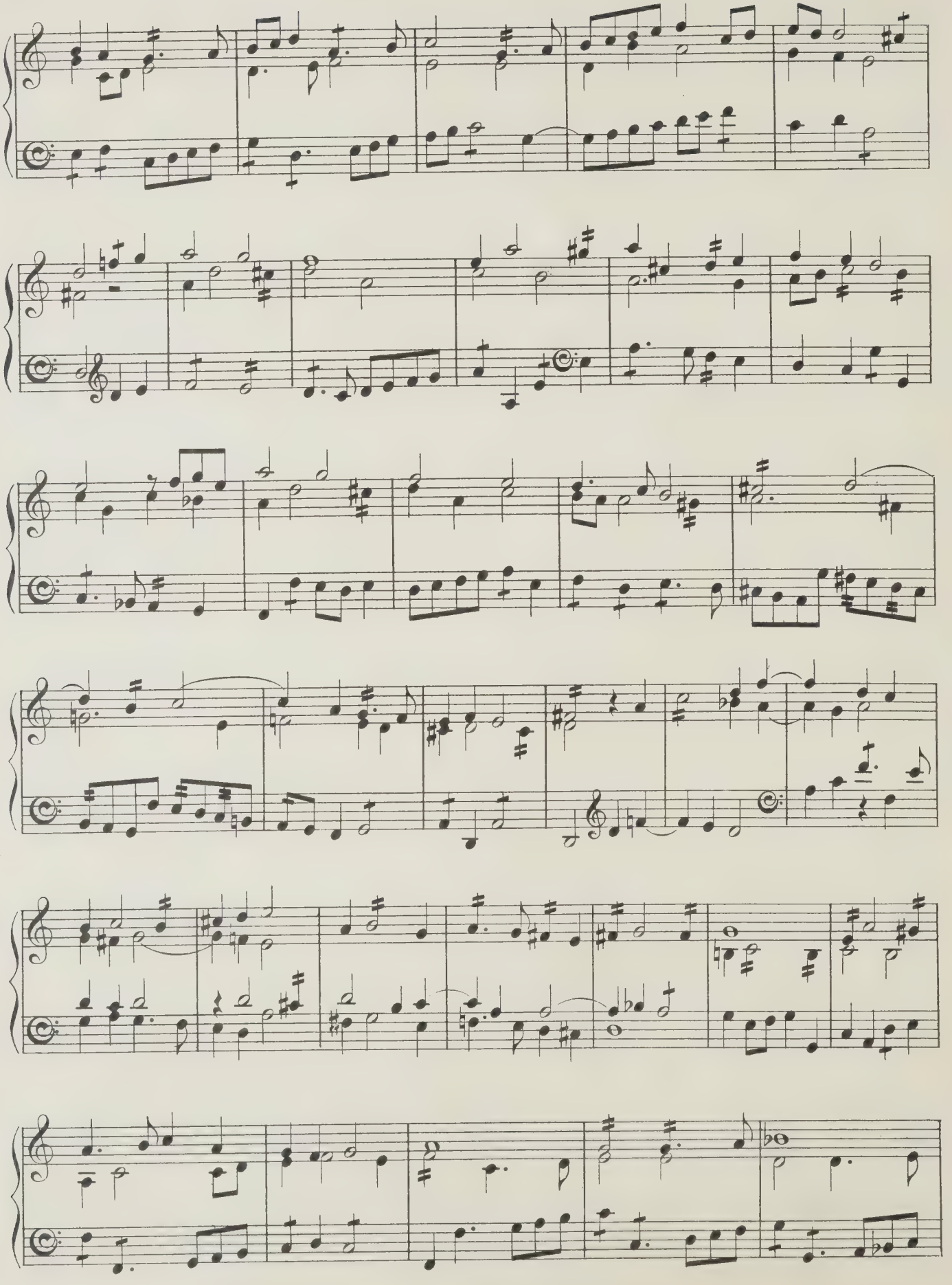


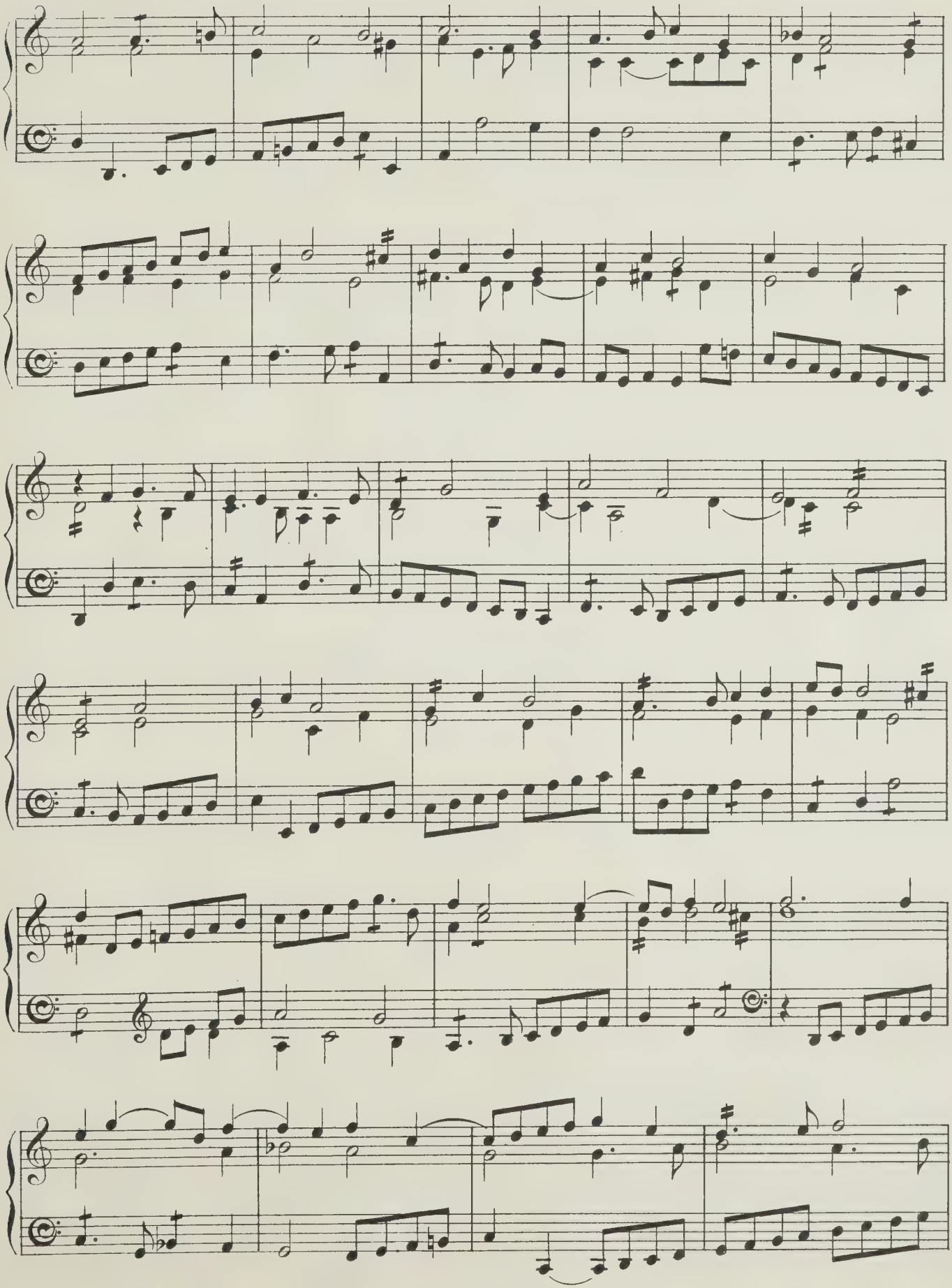
XI
A FANCY FOR A DOUBLE ORGAINE.

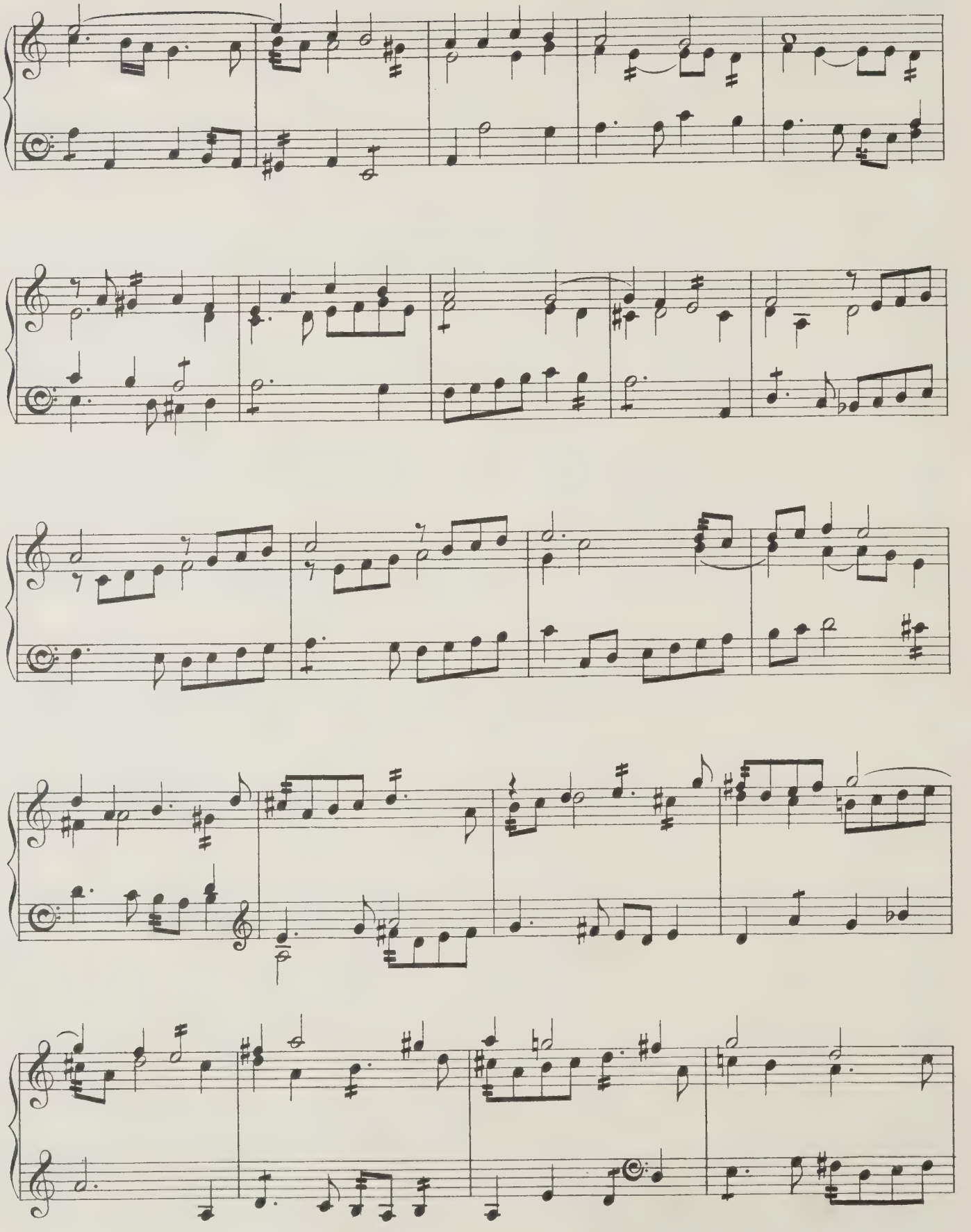
Orlando Gibbons.

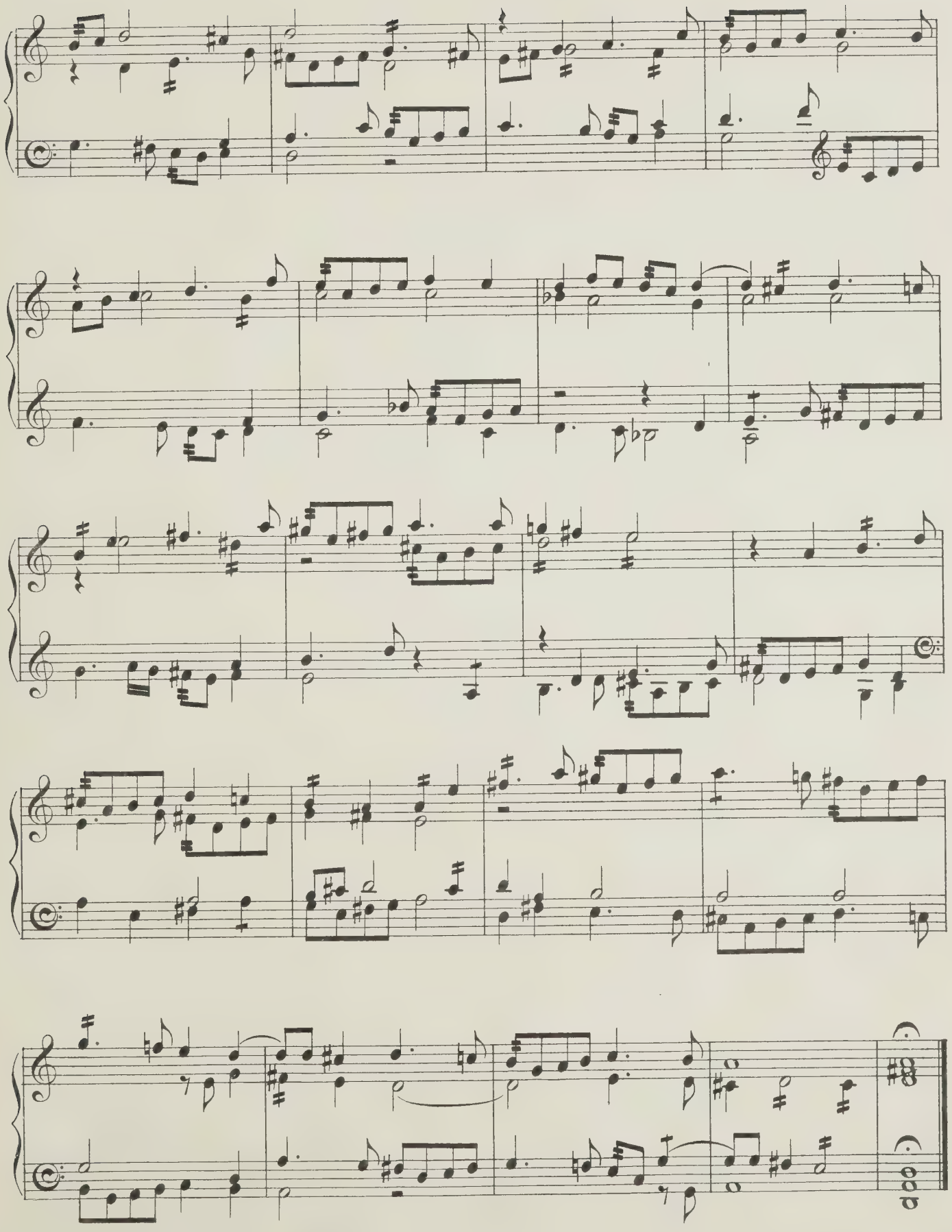








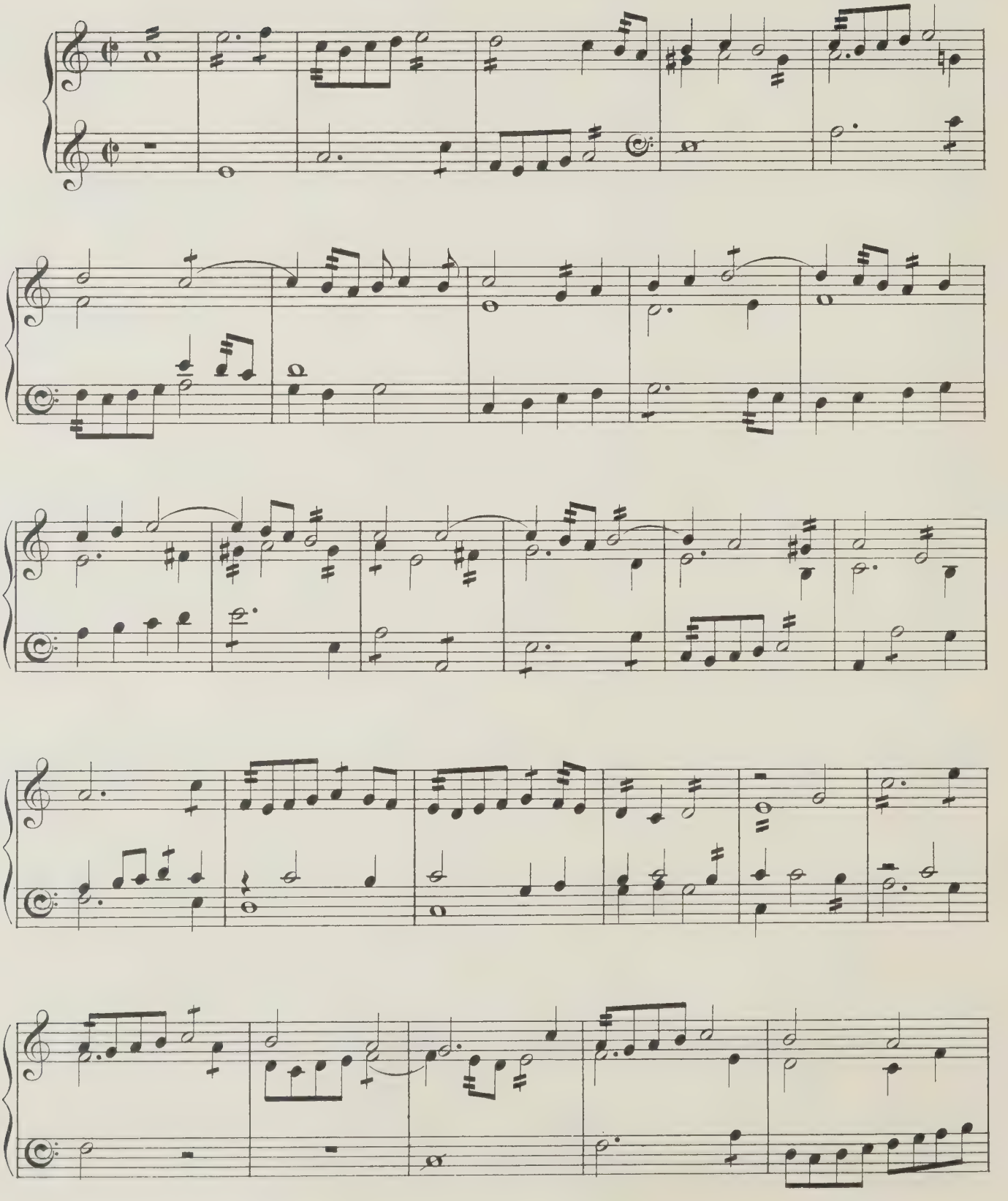


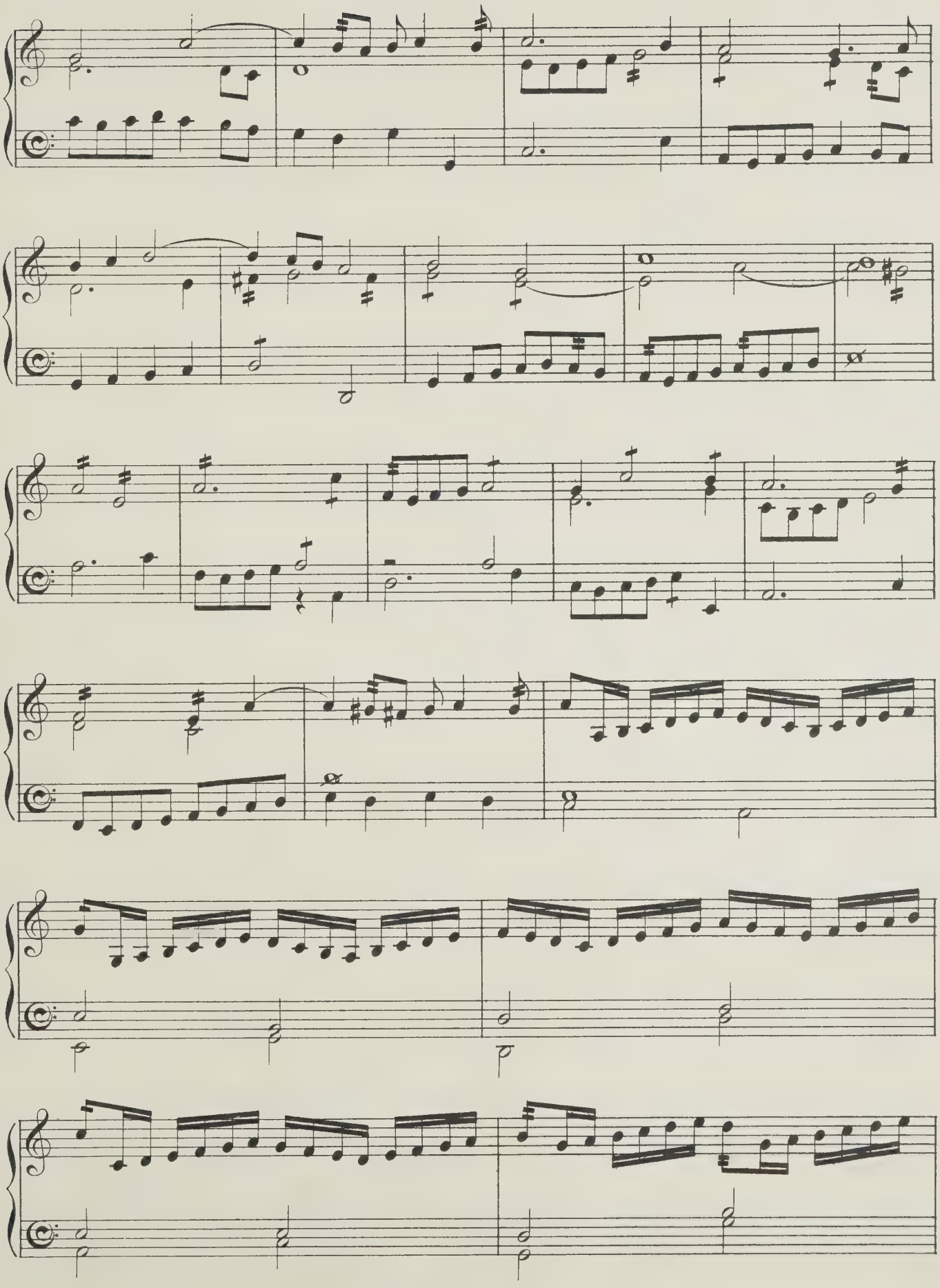


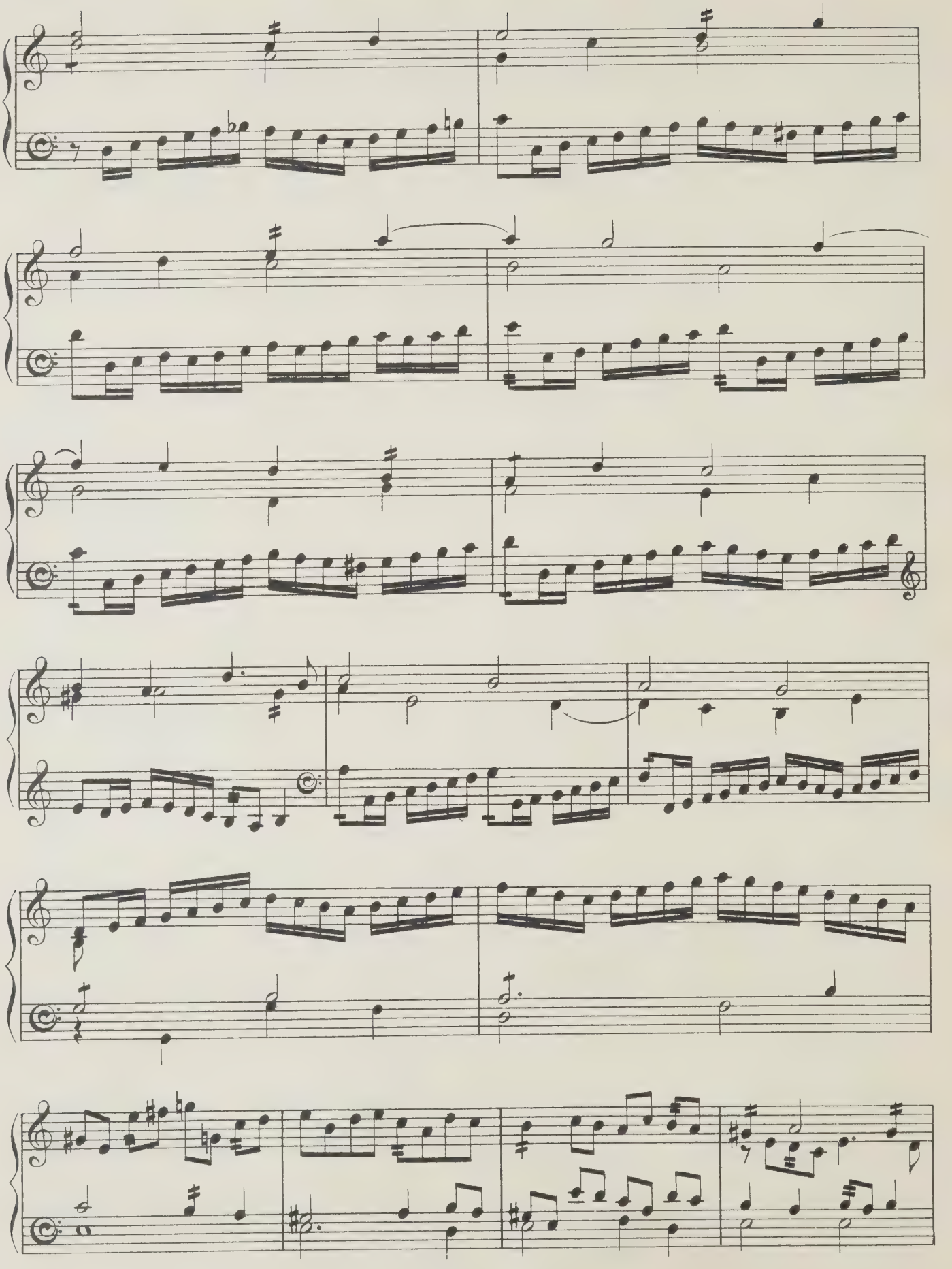
XII

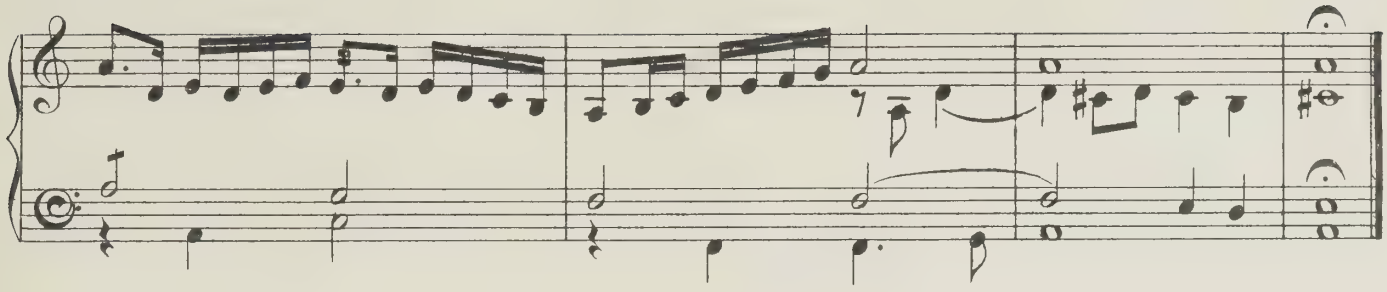
FANTASIA.

Orlando Gibbons.



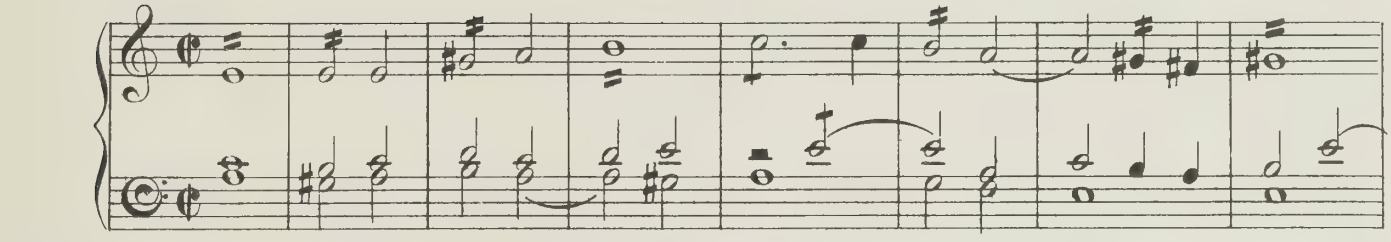


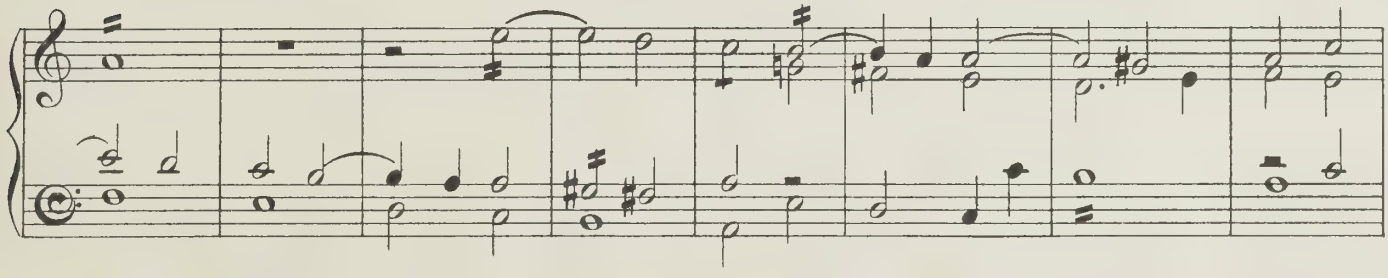


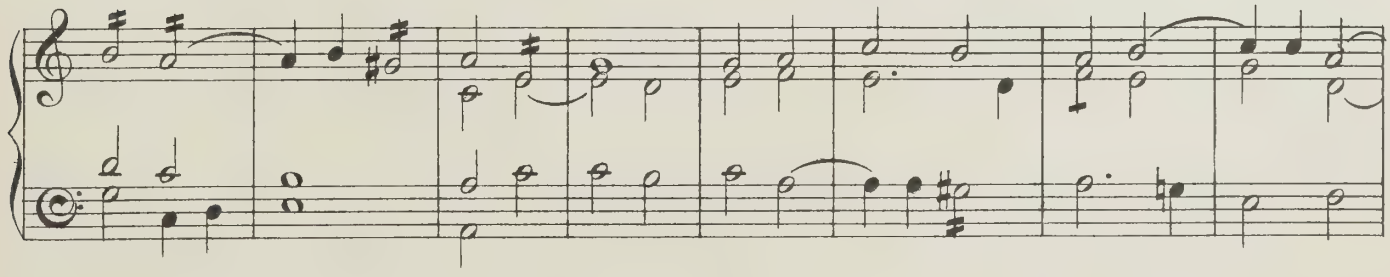


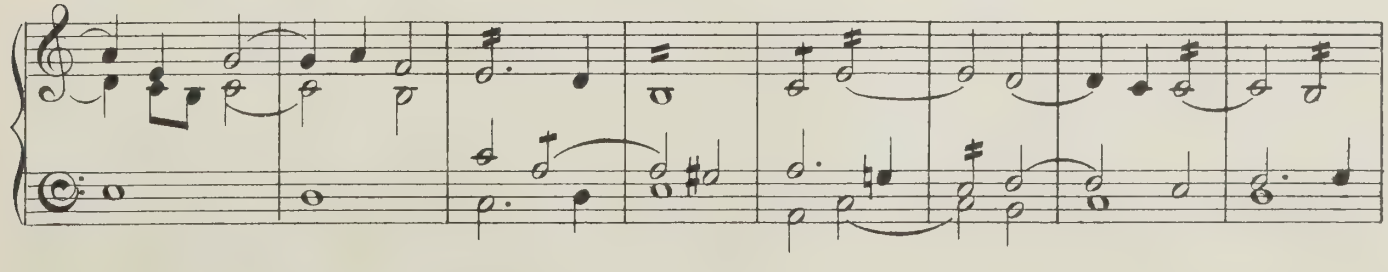
XIII
FANTASIA.

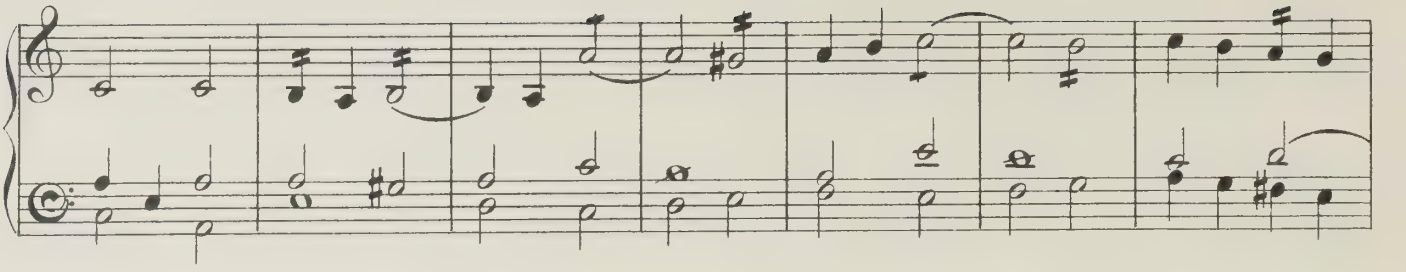
Orlando Gibbons.

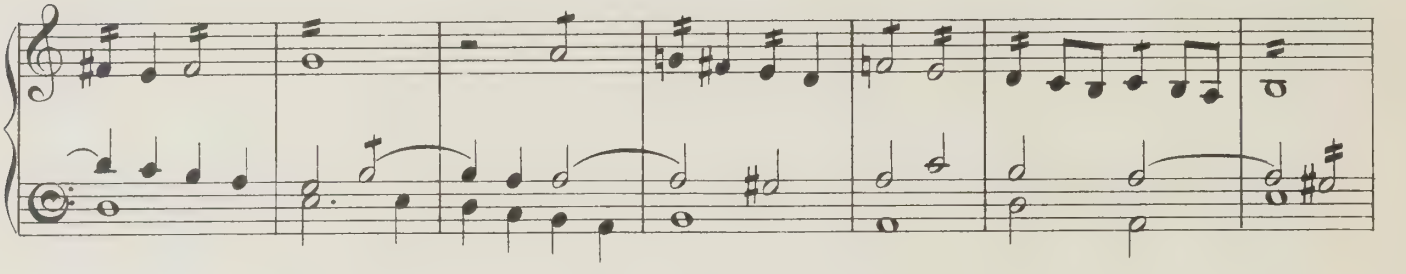


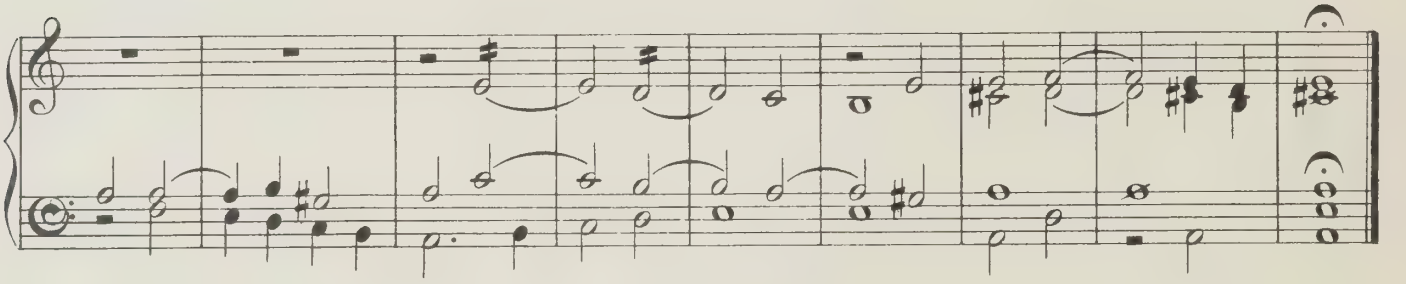






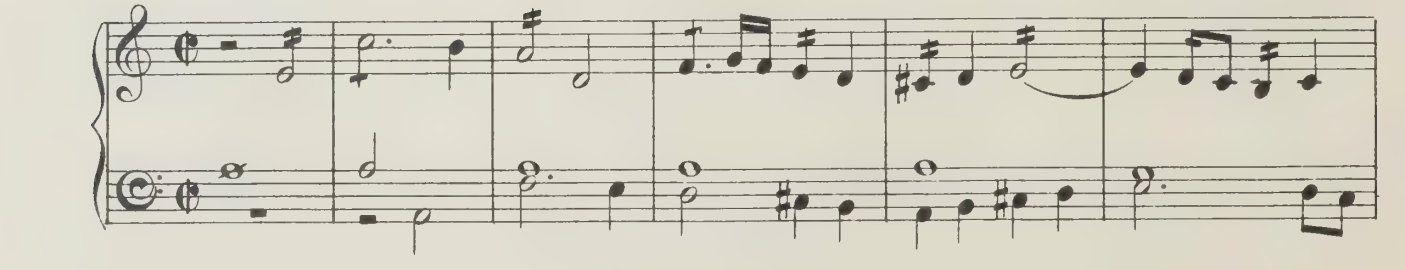


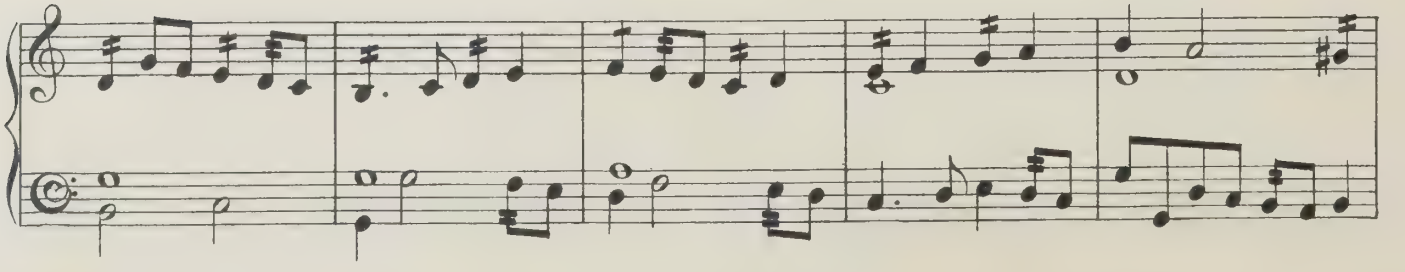


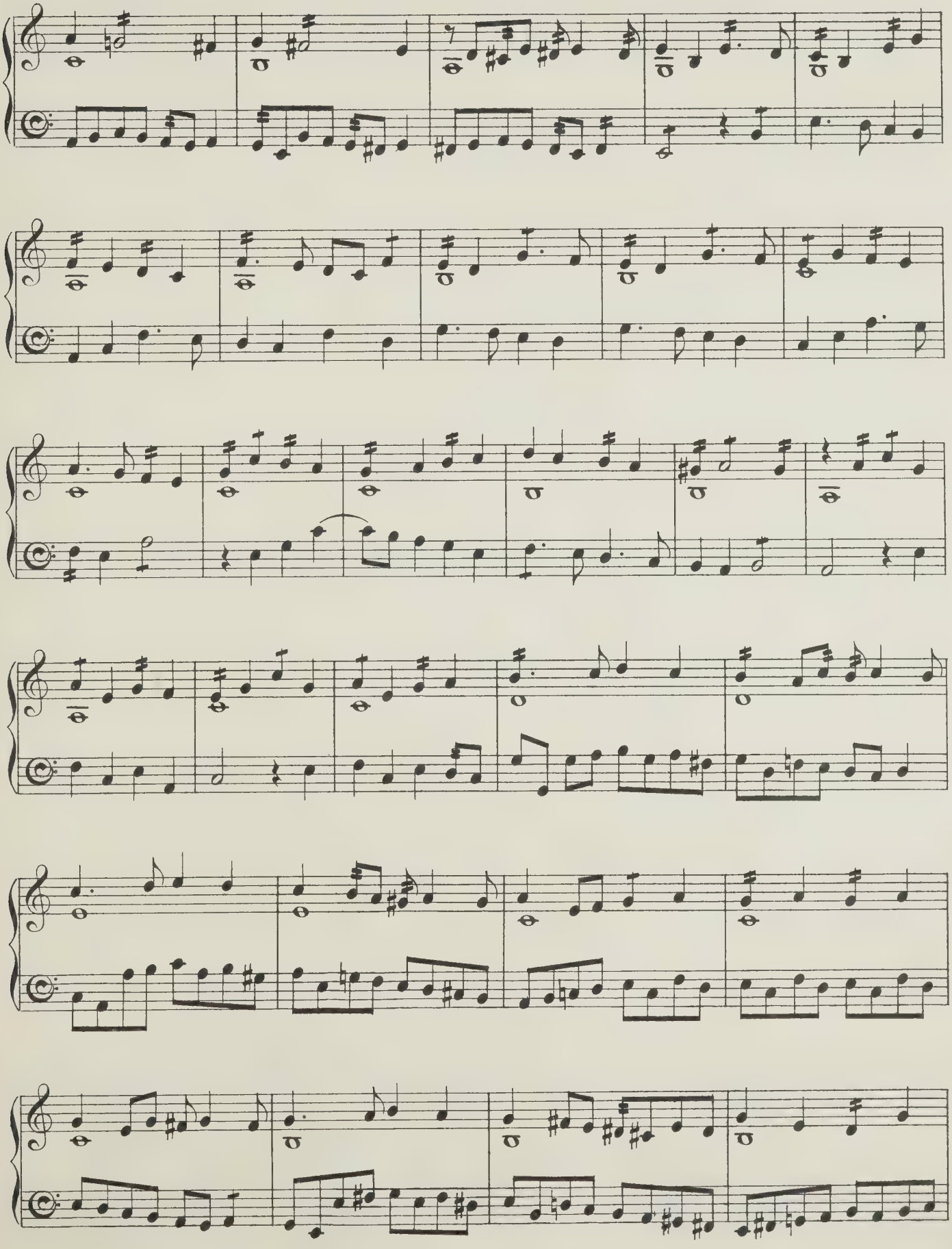


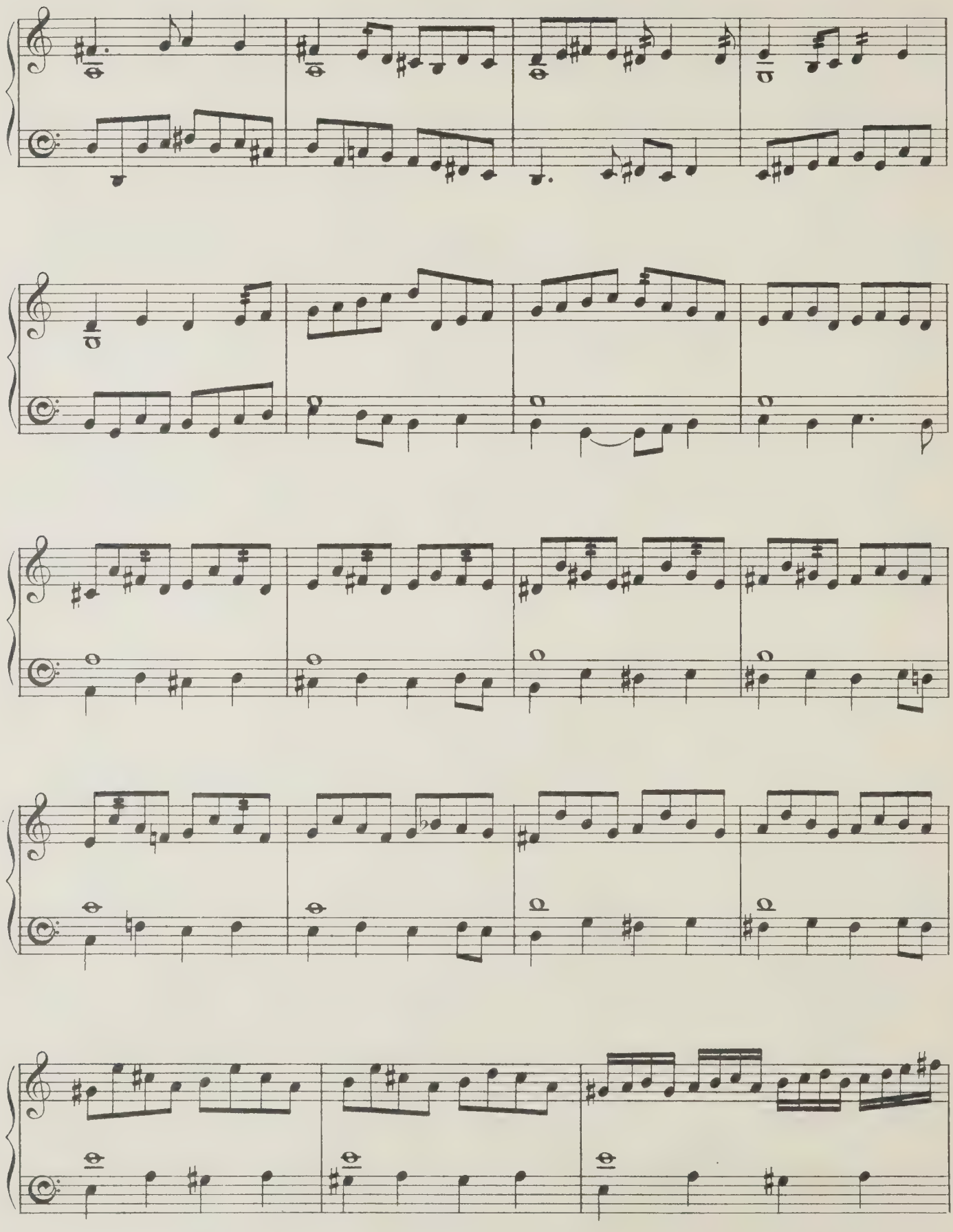
XIV
IN NOMINE.

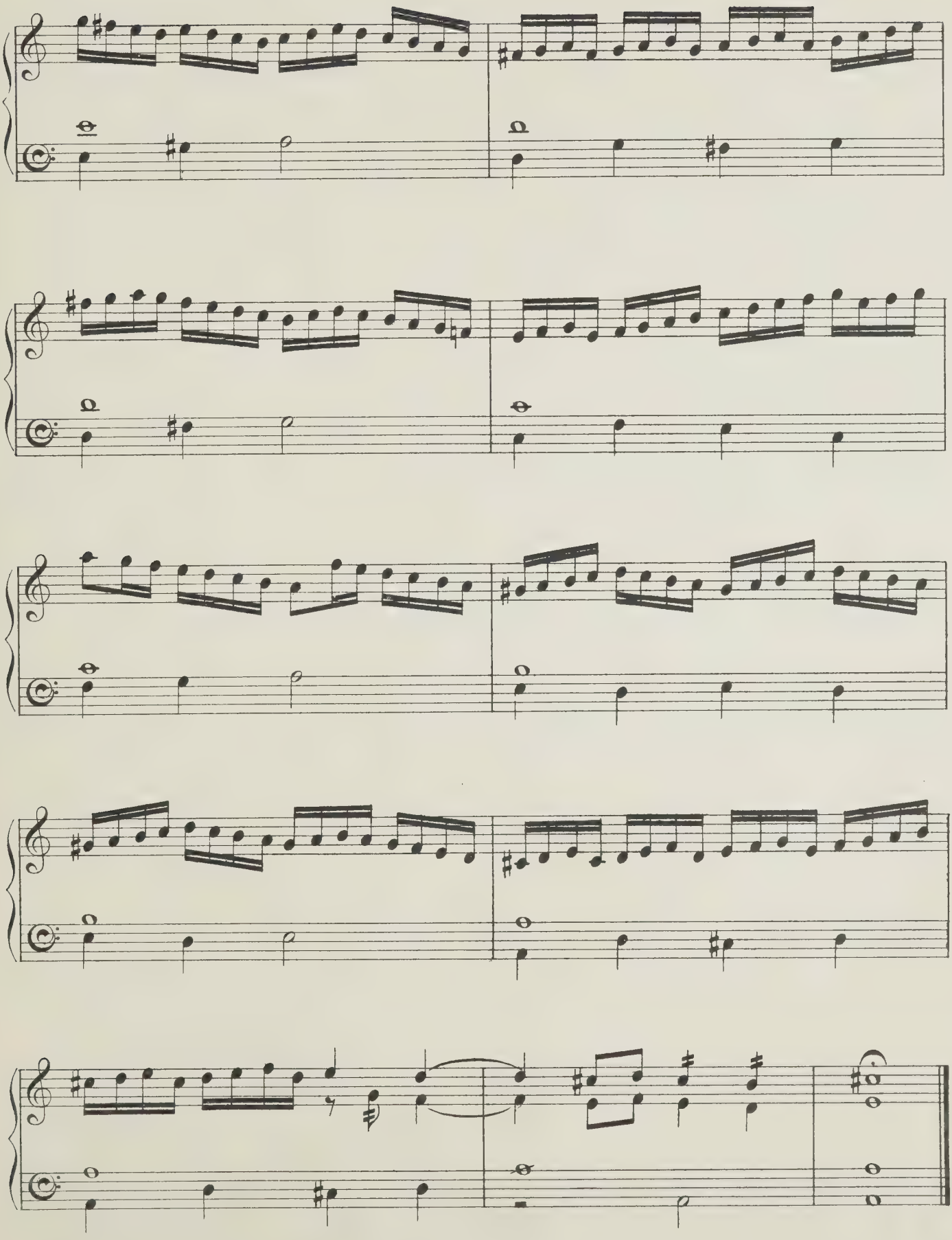
Orlando Gibbons.





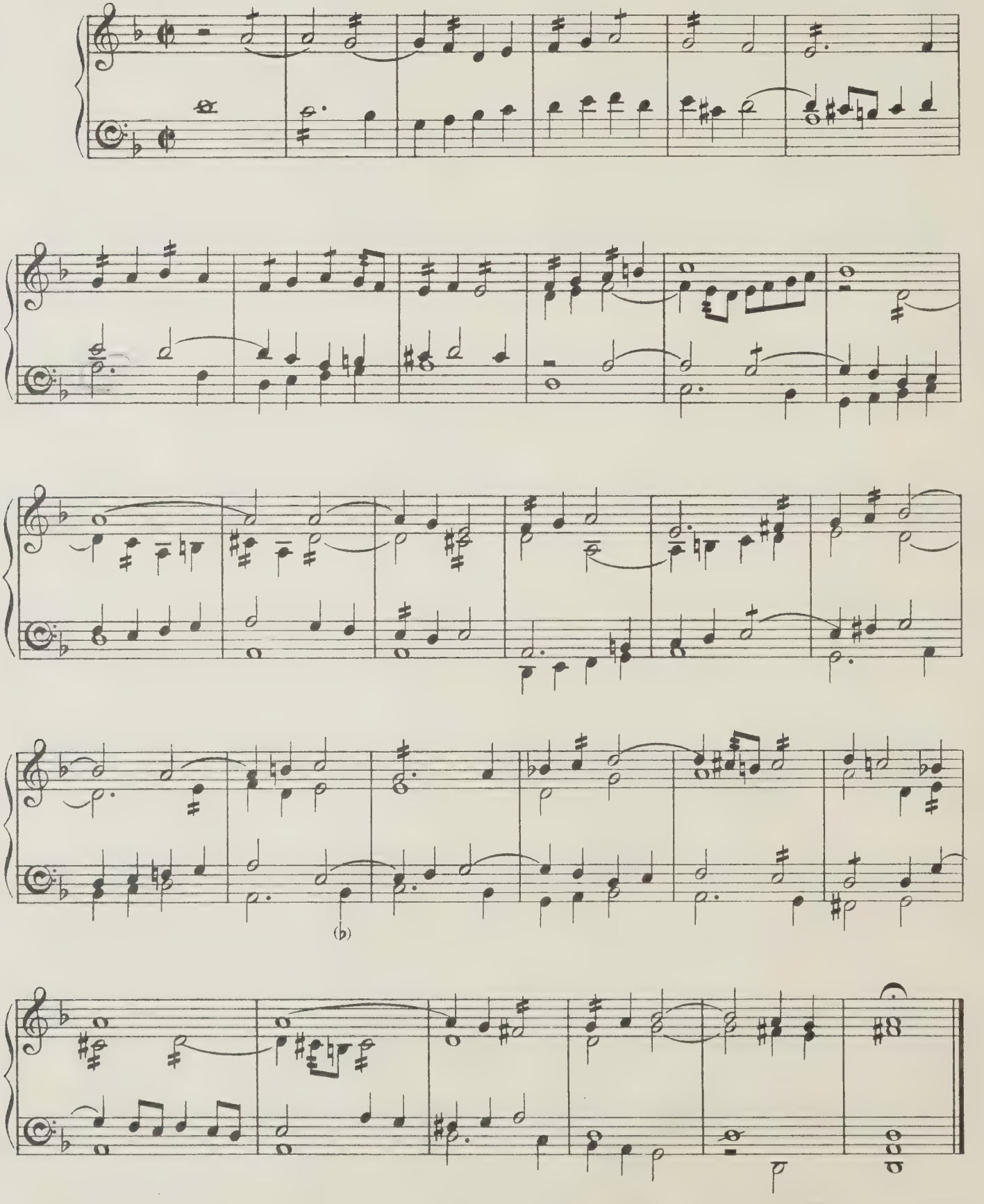






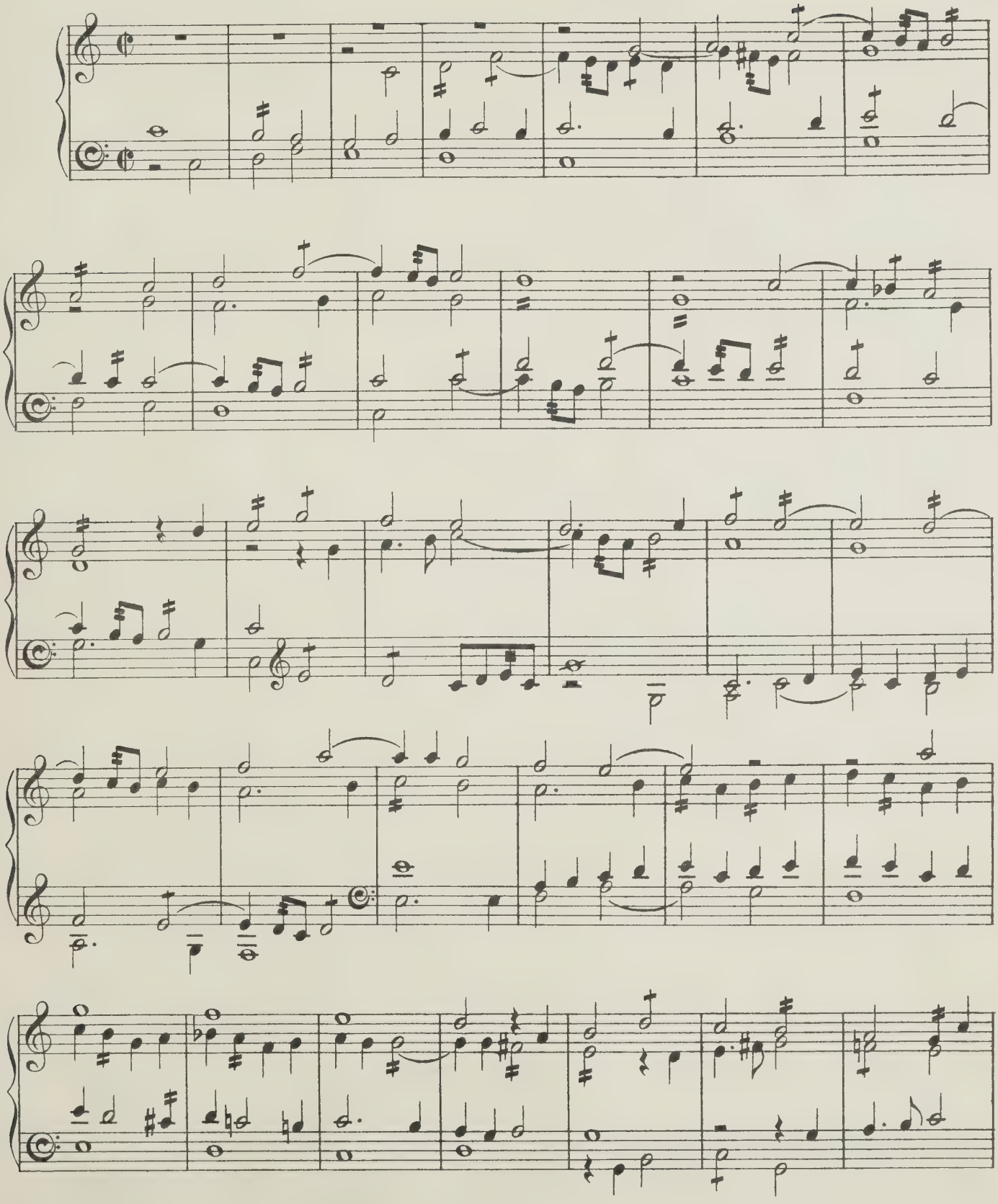
XV
FANTASIA.

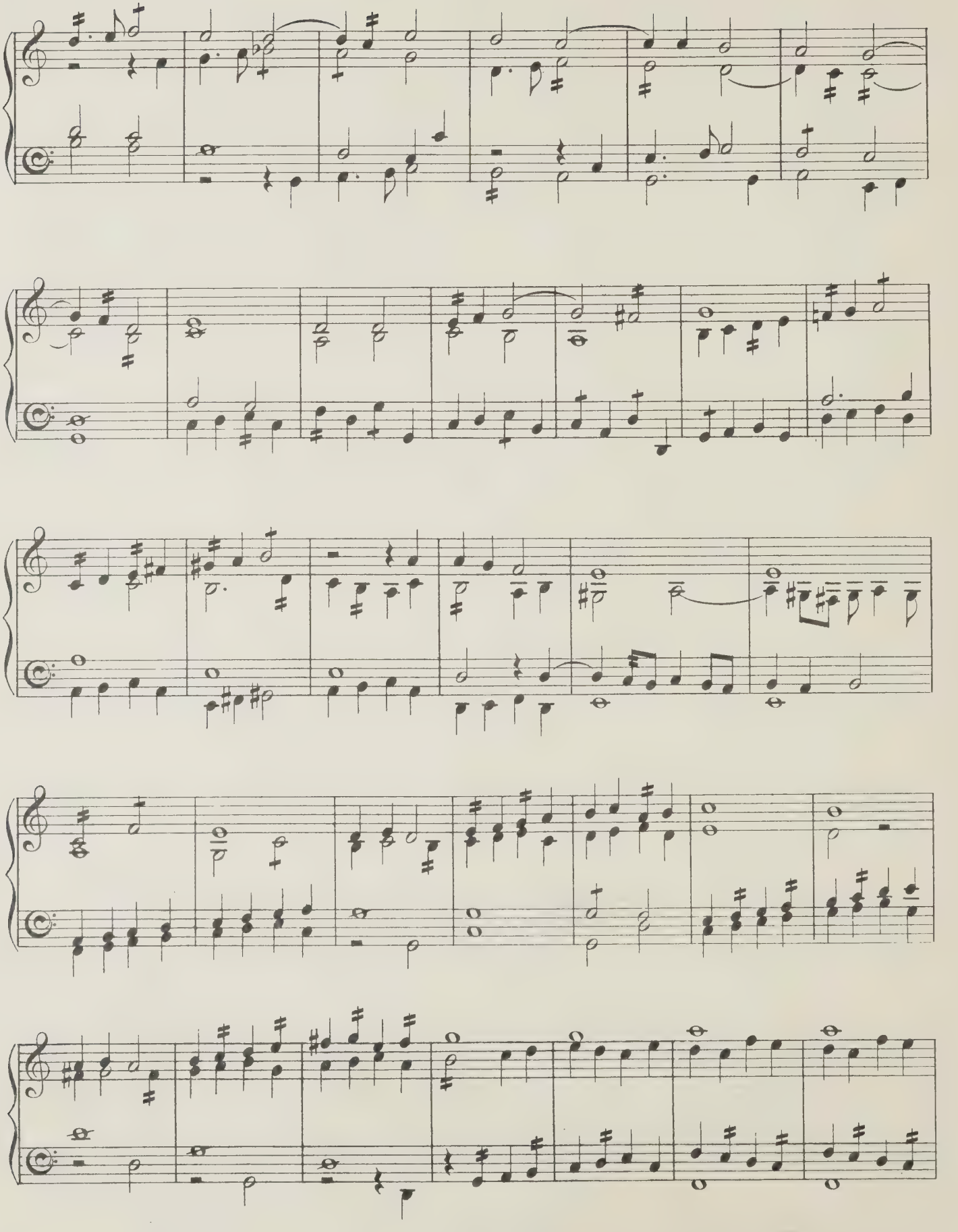
Orlando Gibbons

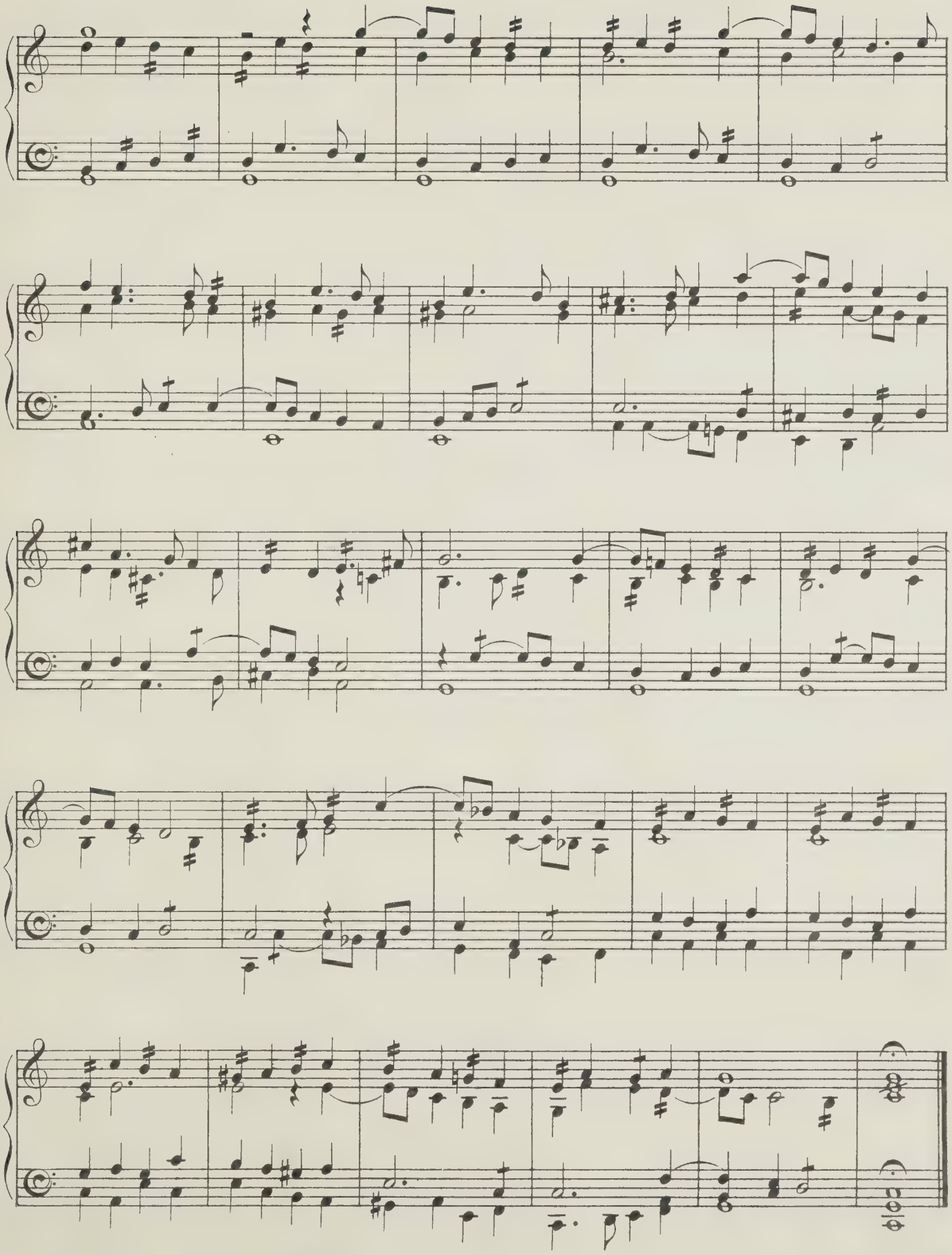


XVI
FANTASIA.

Orlando Gibbons.

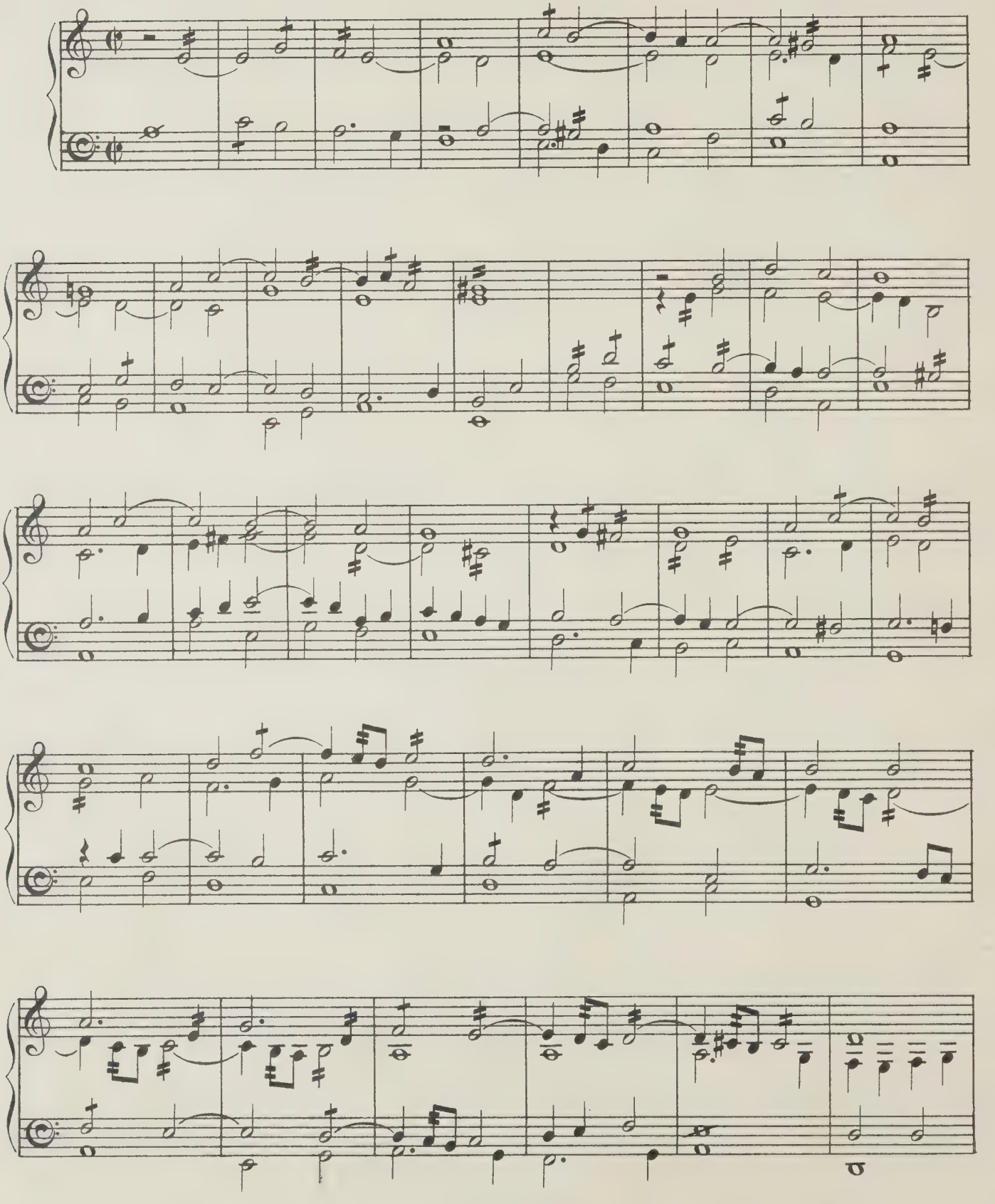


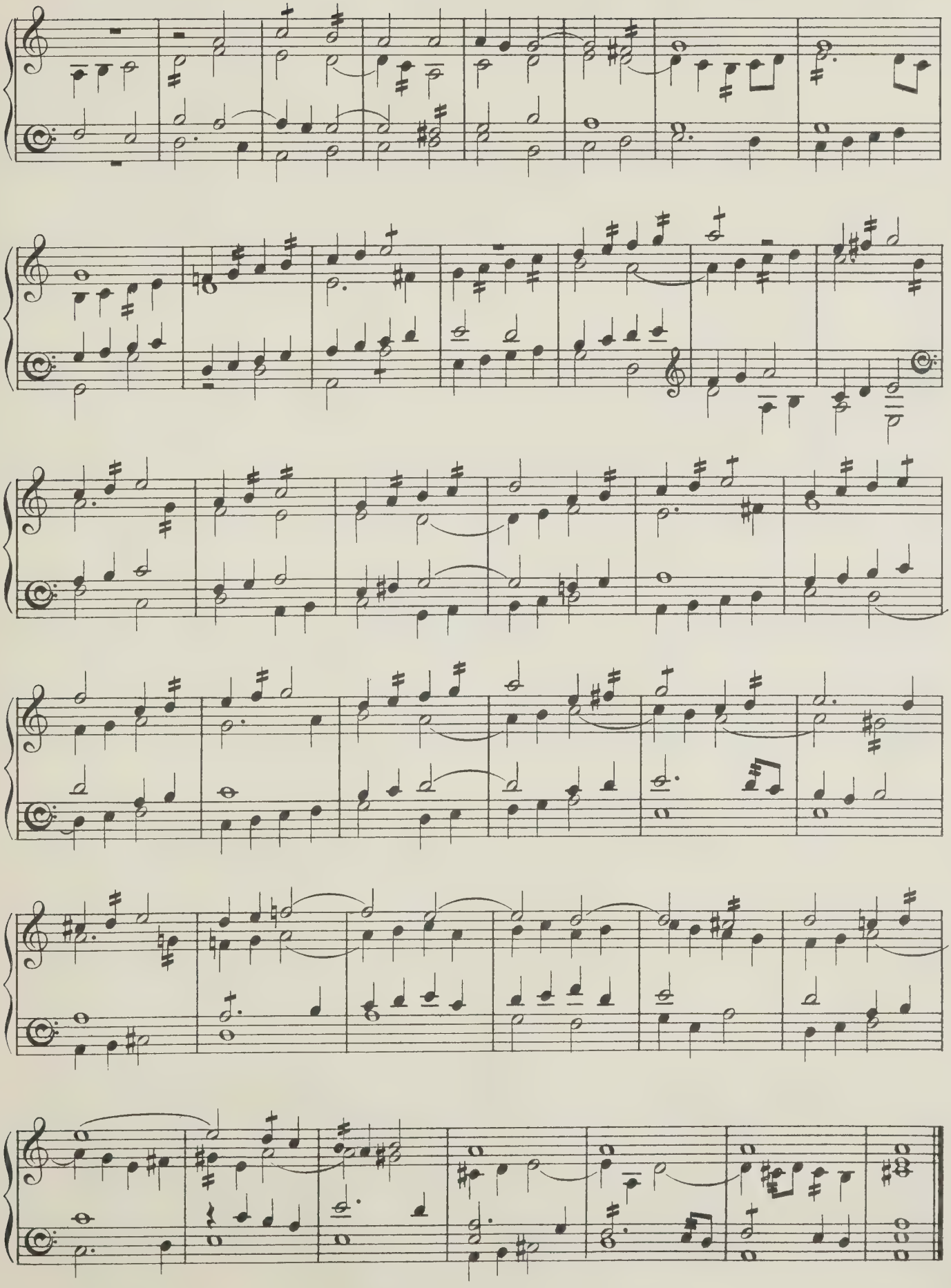




XVII
FANTASIA.

Orlando Gibbons.

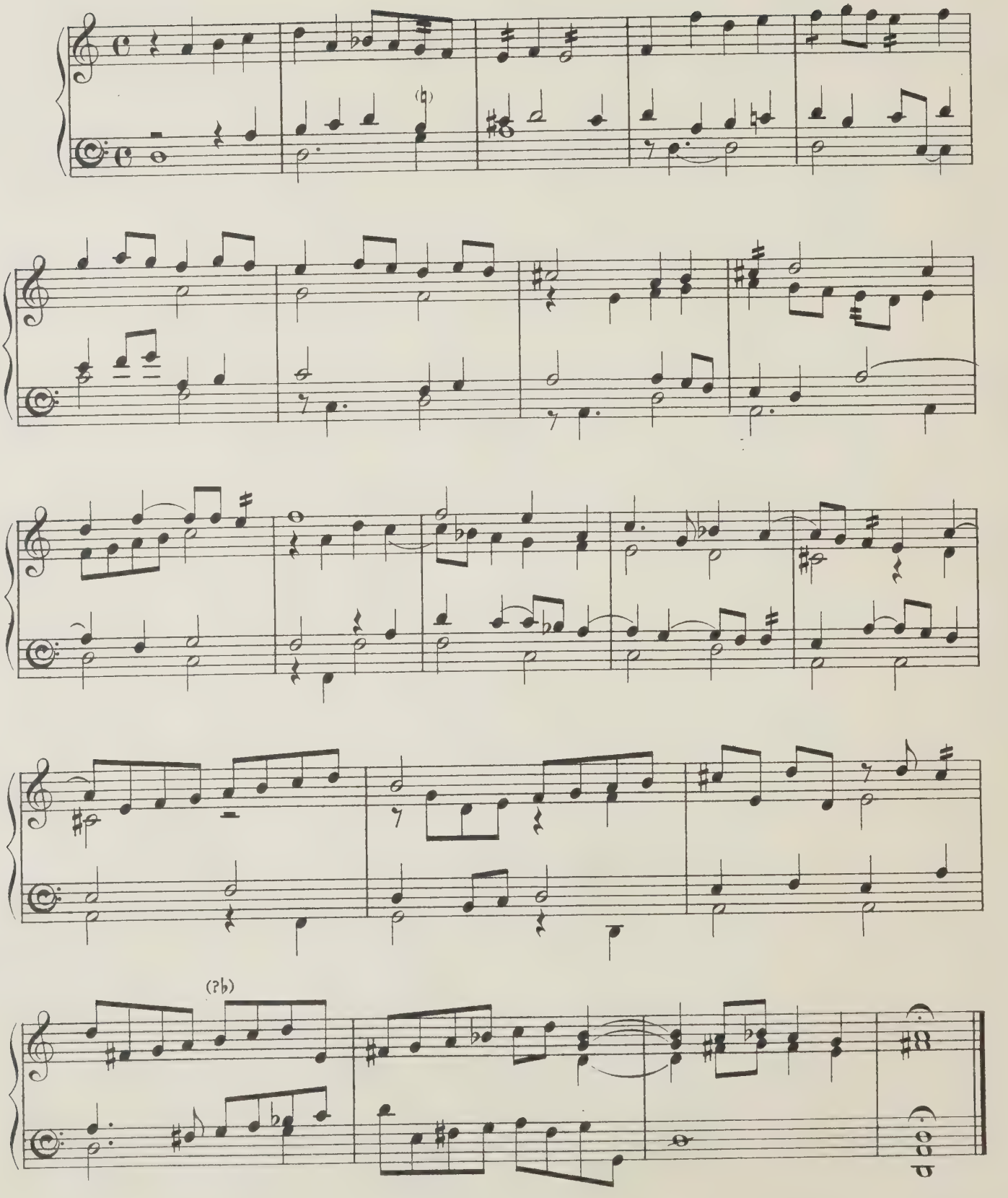




XVIII

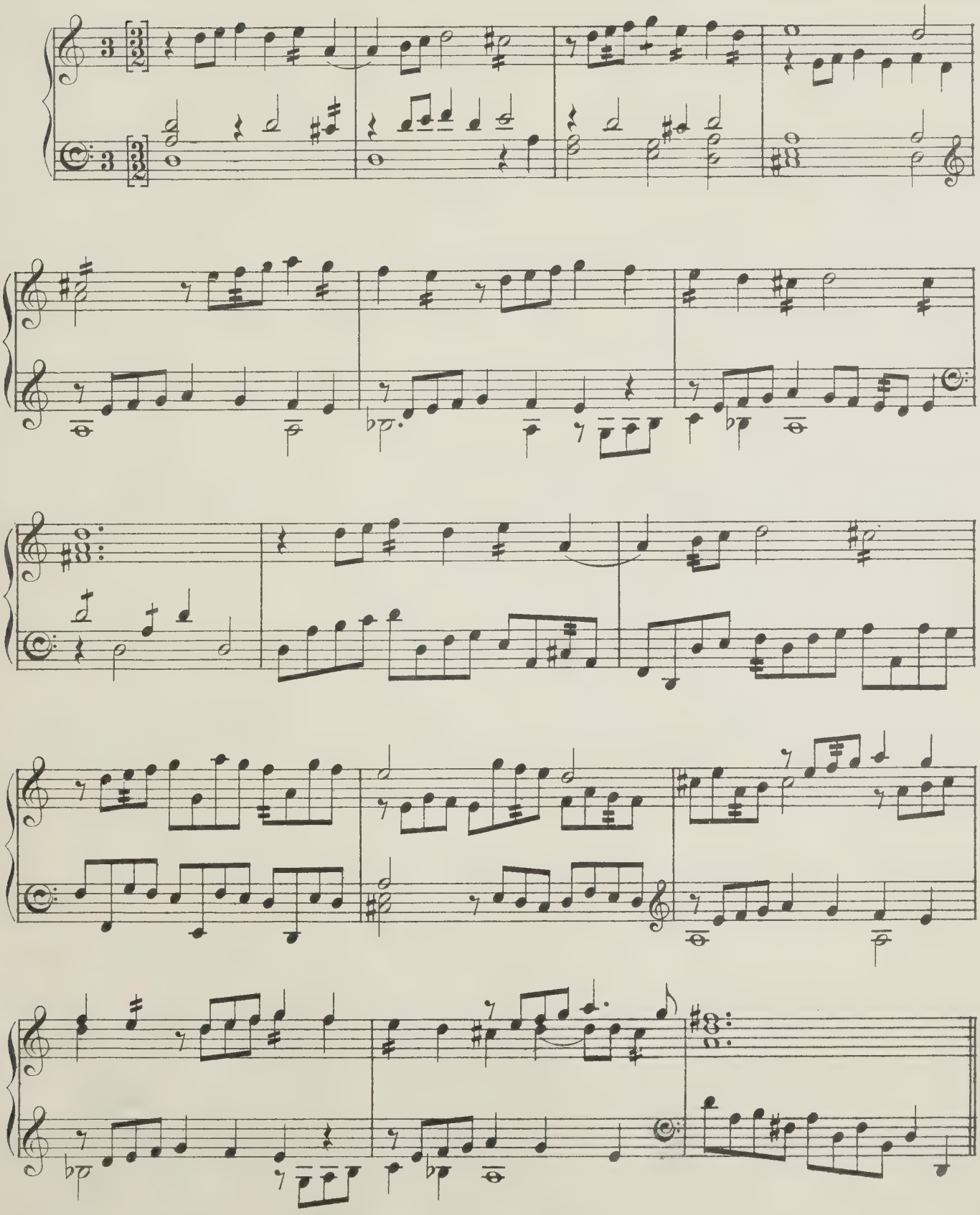
A FANCY.

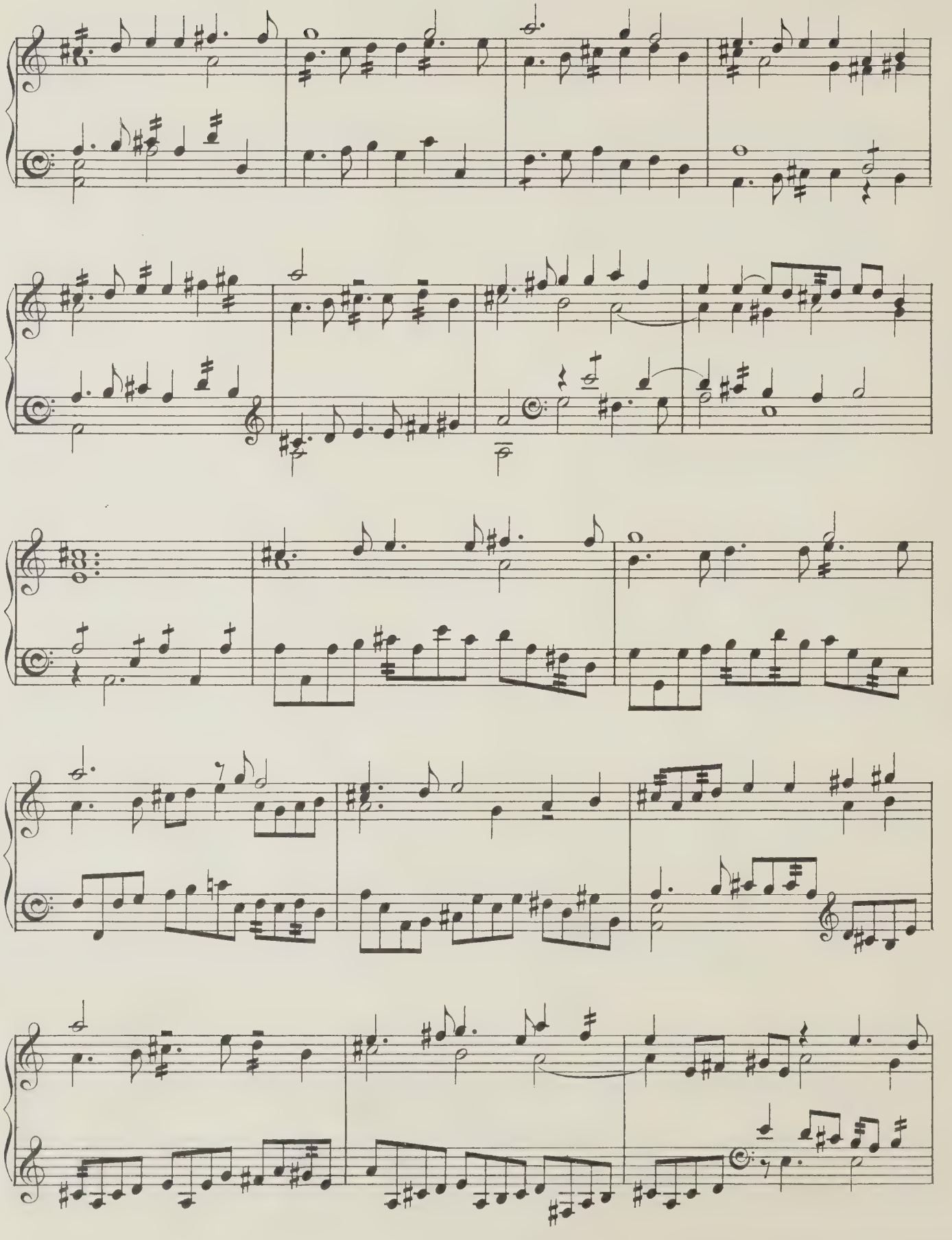
Orlando Gibbons.

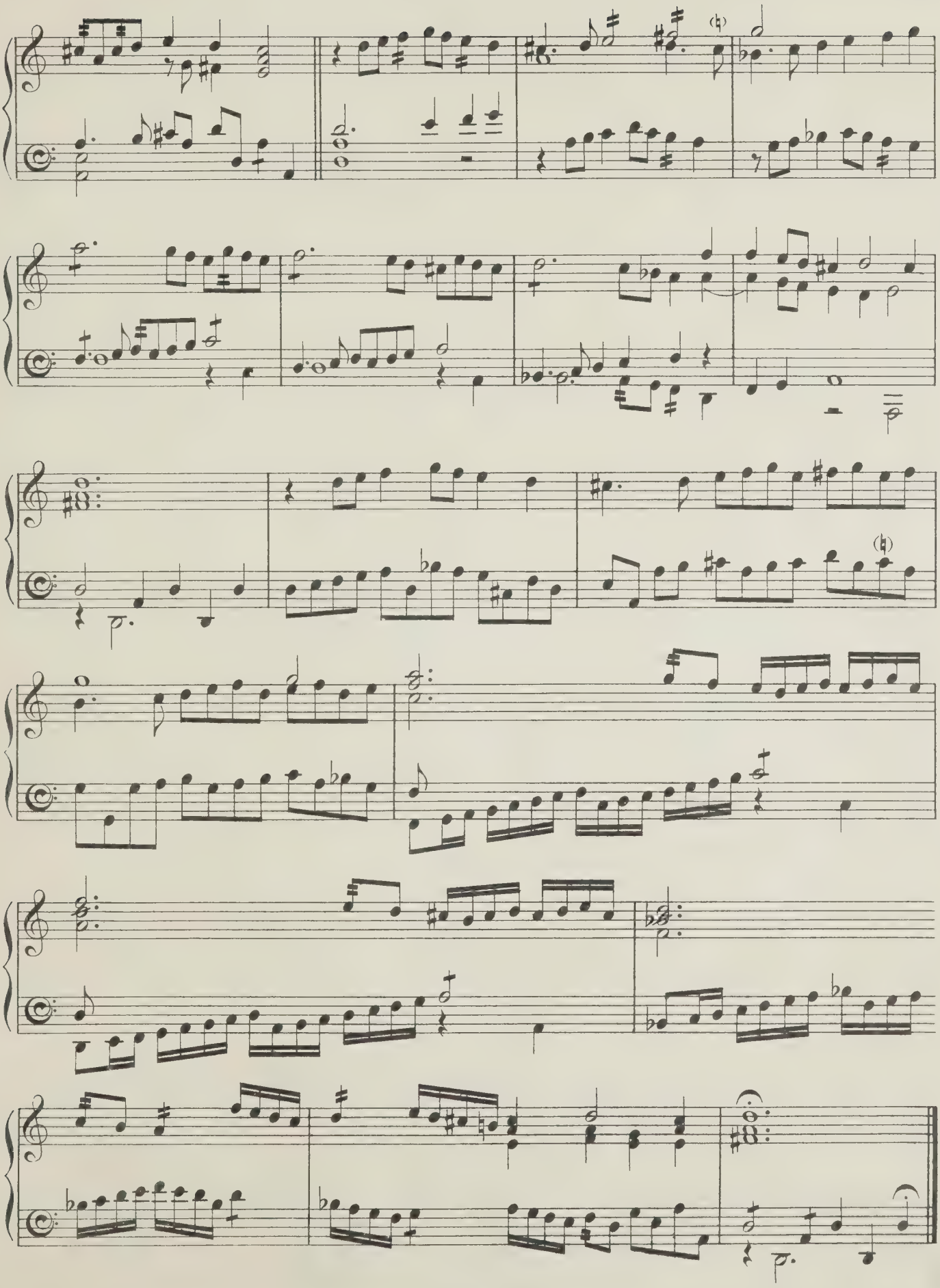


XIX
GALLIARD.

Orlando Gibbons.

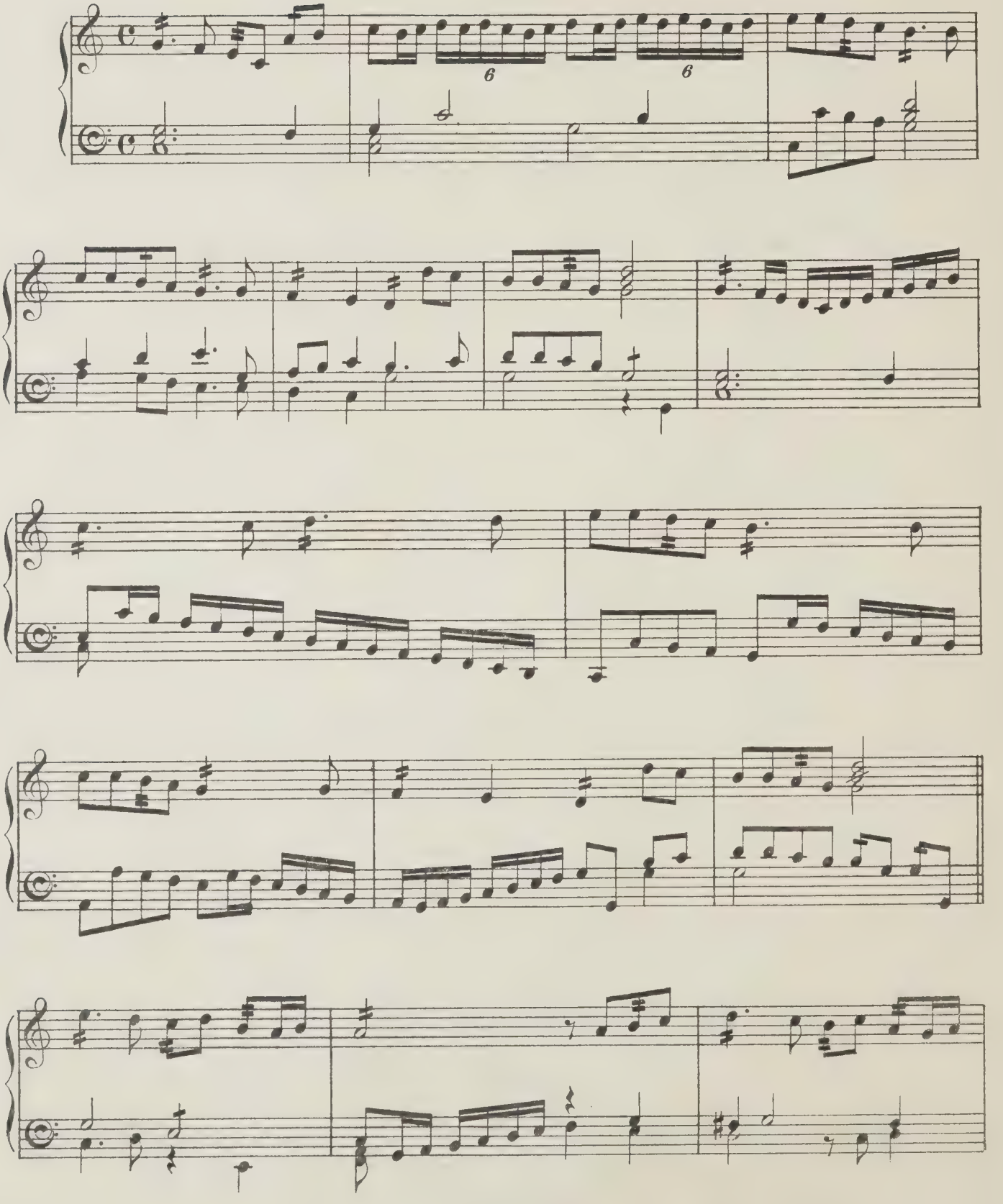


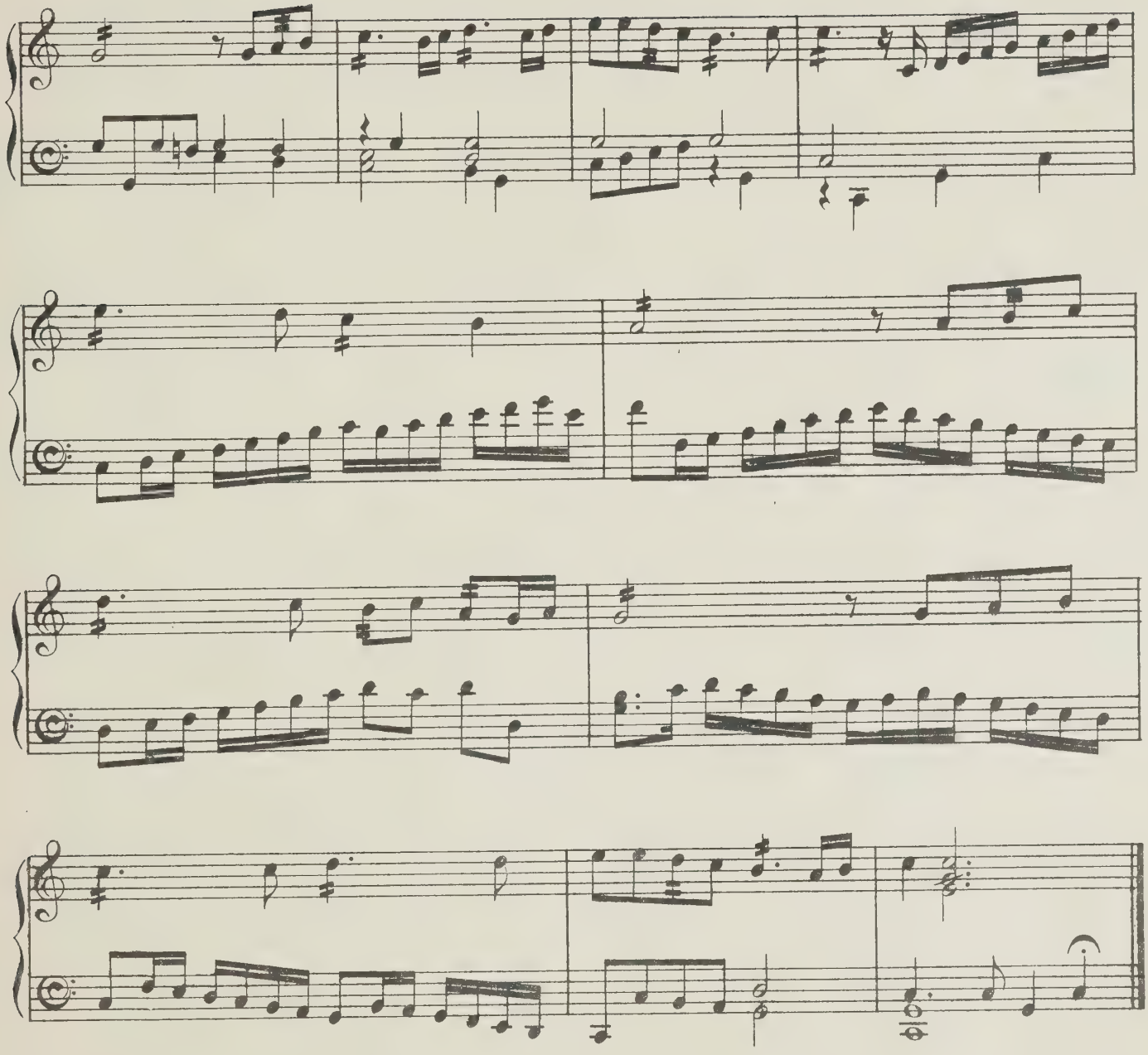




XX
A MASKE.

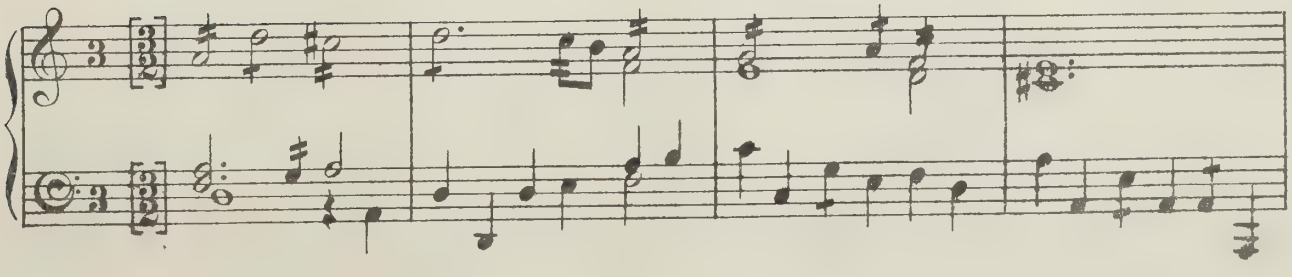
Orlando Gibbons.

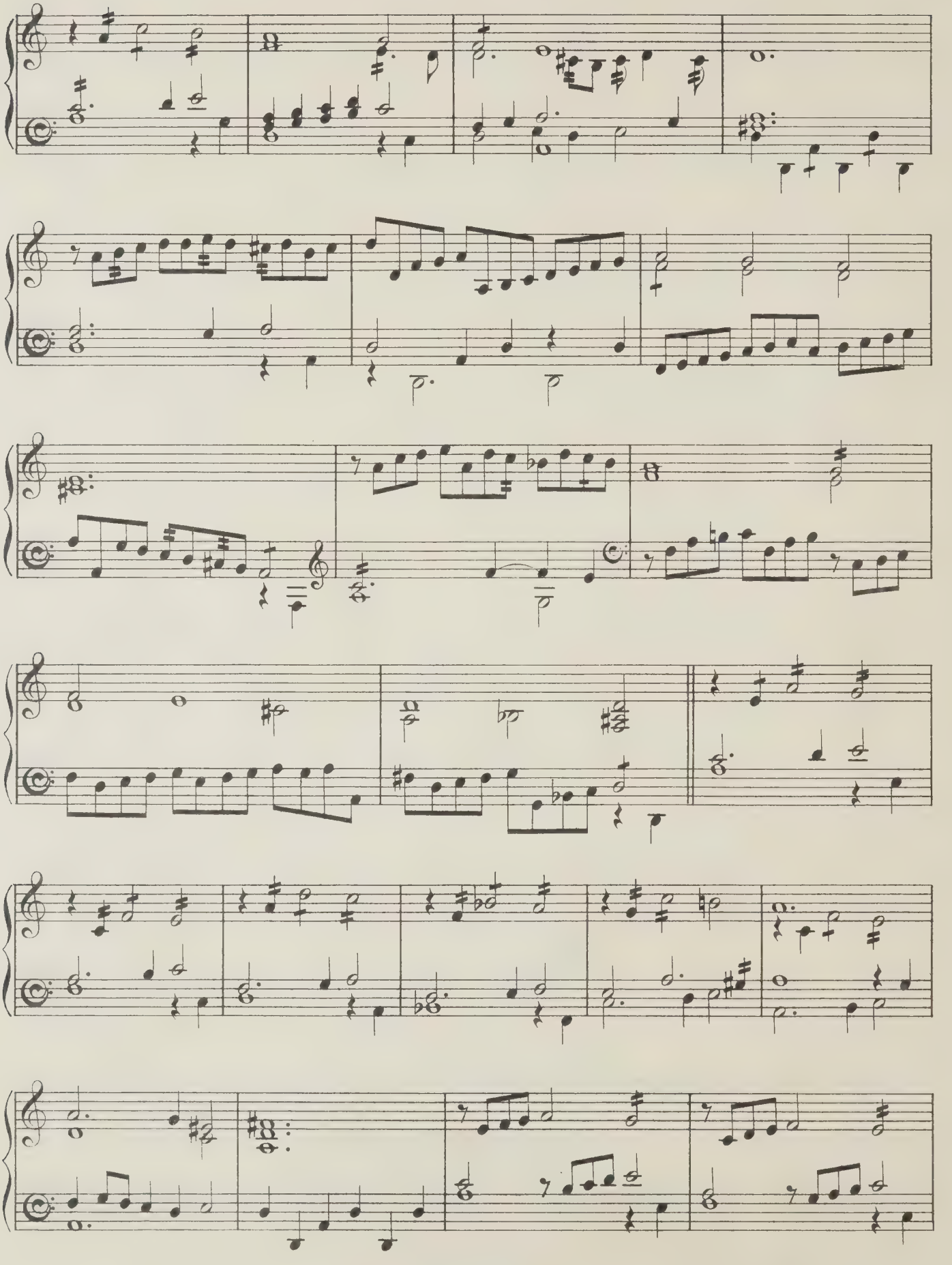


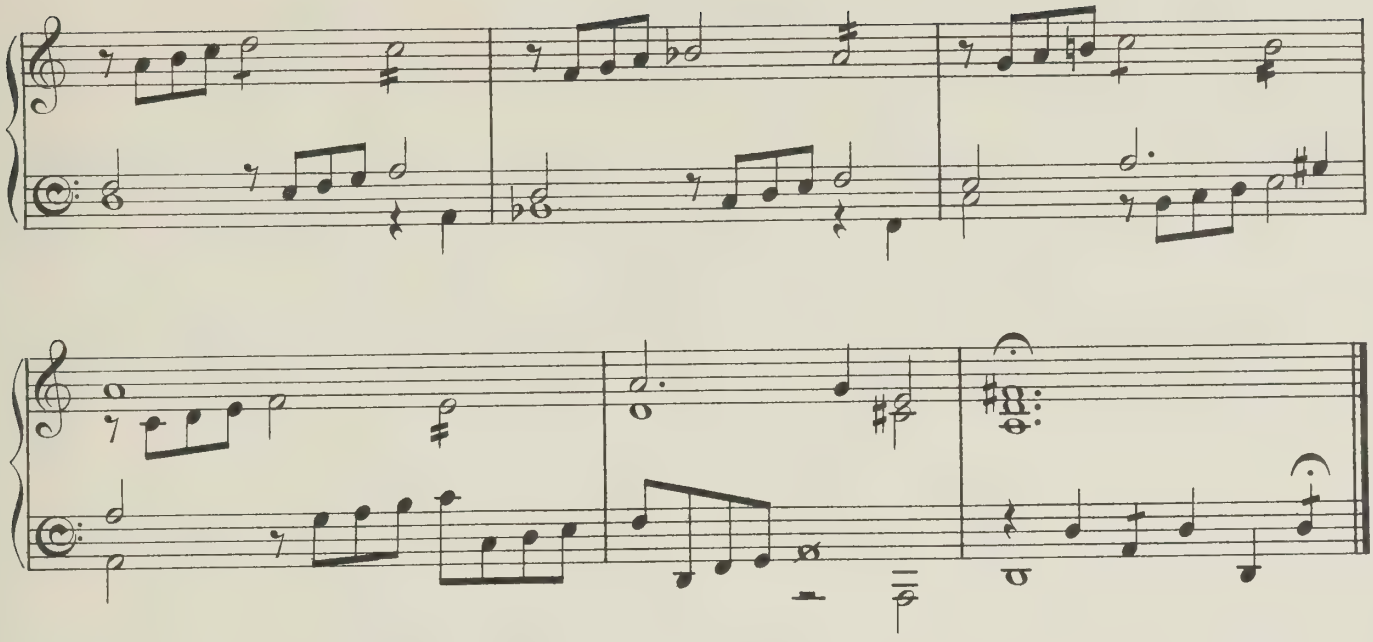


XXI
GALLIARD.

Orlando Gibbons.

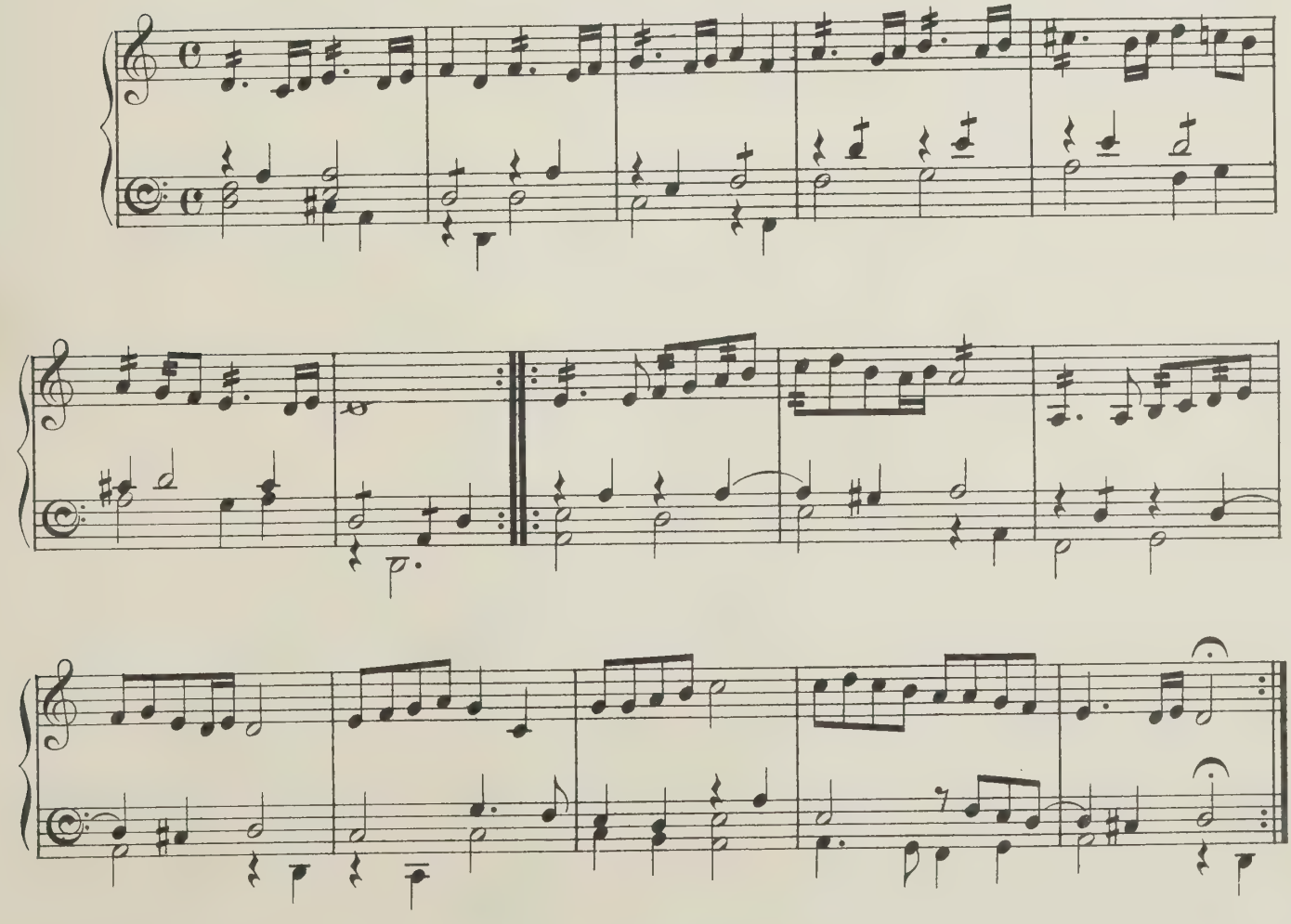






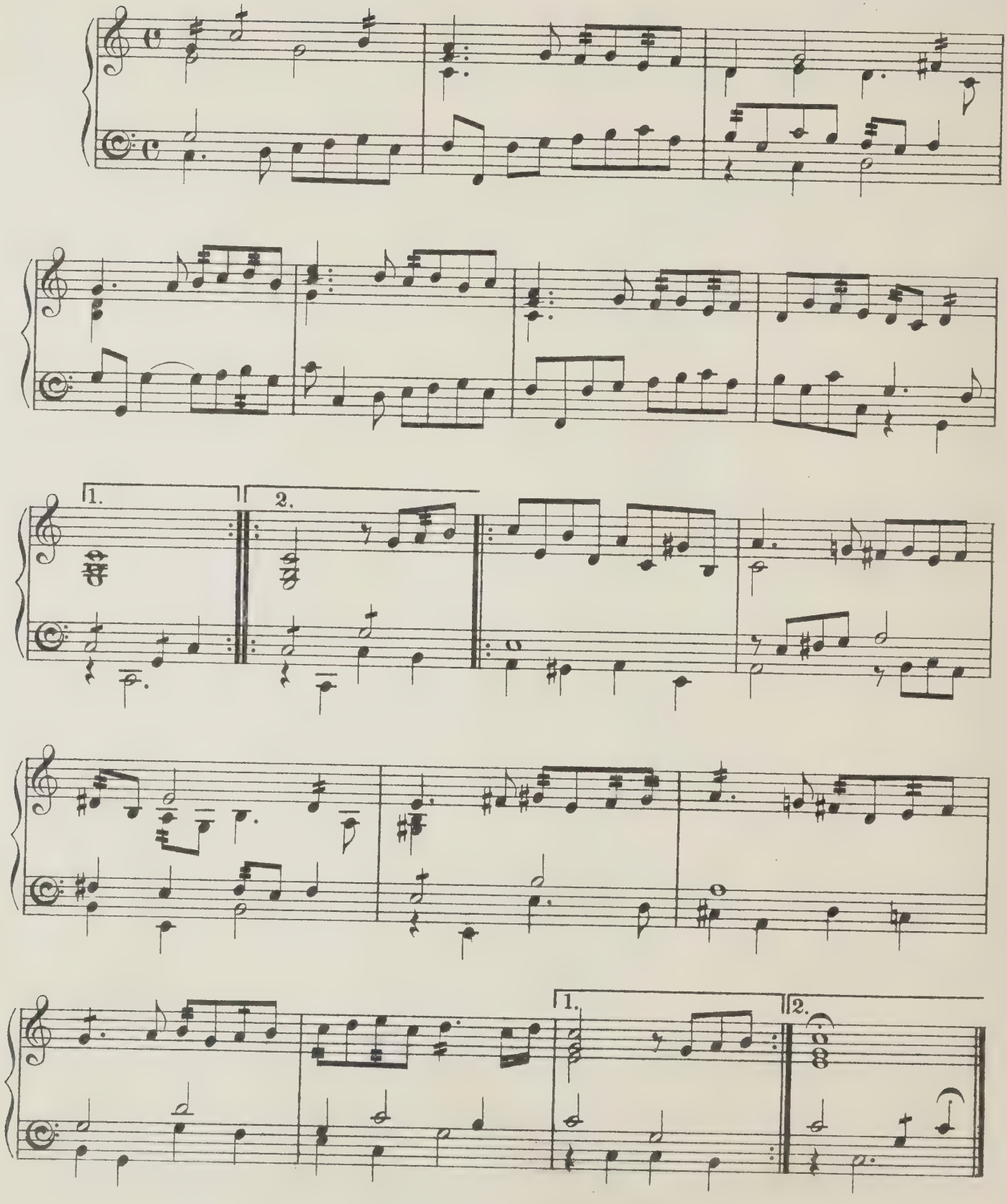
XXII
THE FRENCH ALMAINE.

Orlando Gibbons.



XXIII
ALMAINE.

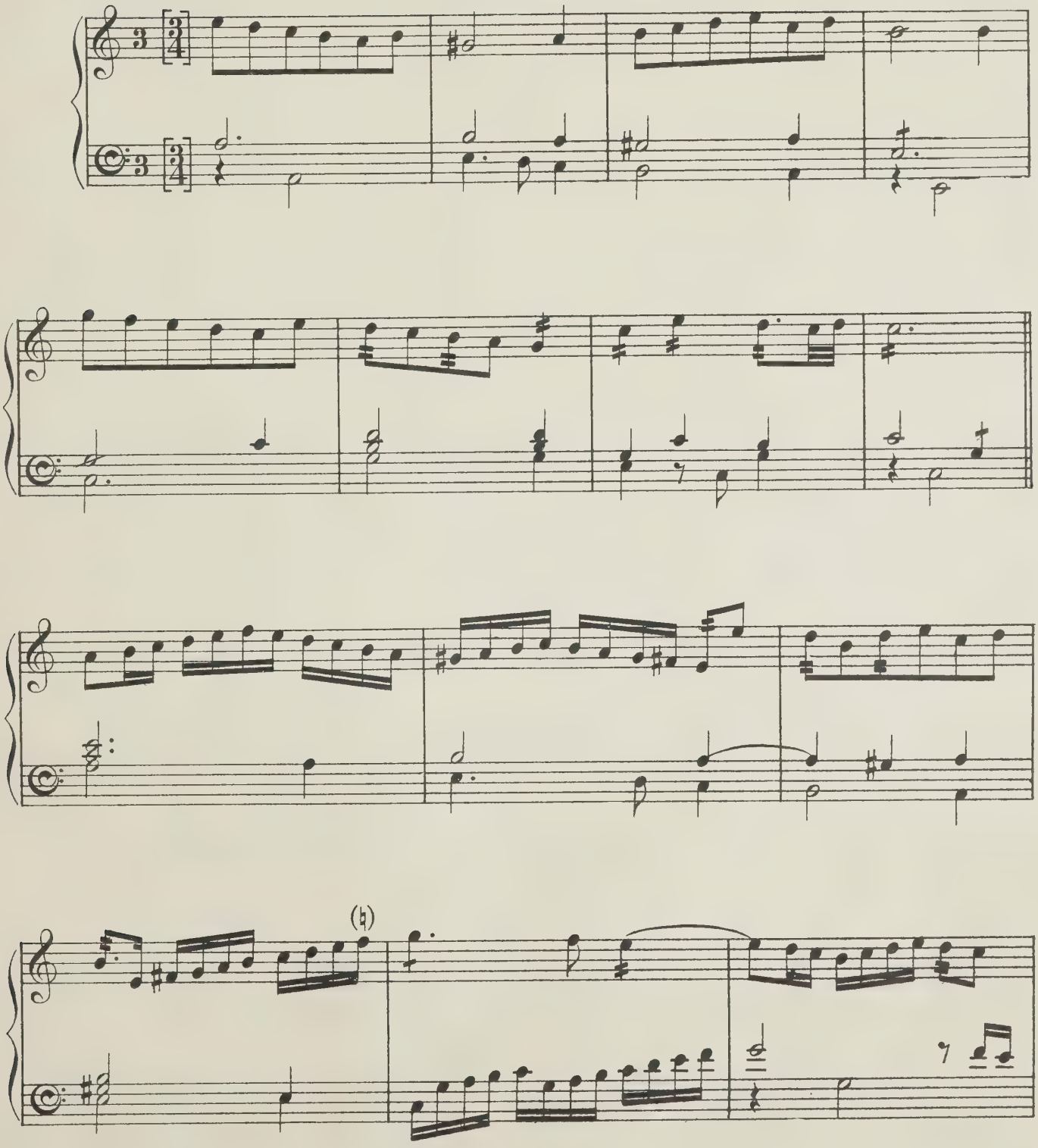
Orlando Gibbons.

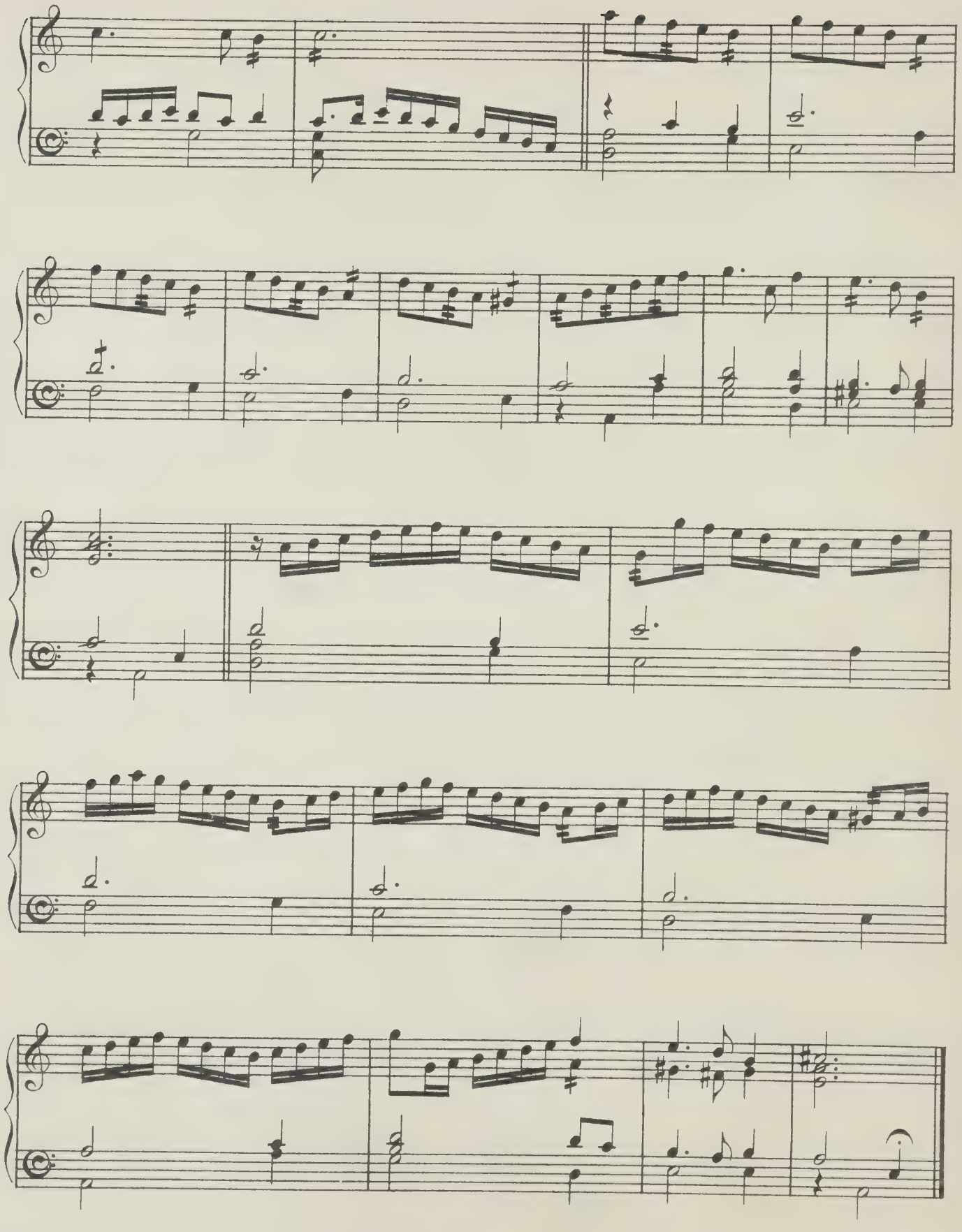


XXIV

A TOY.

Orlando Gibbons.

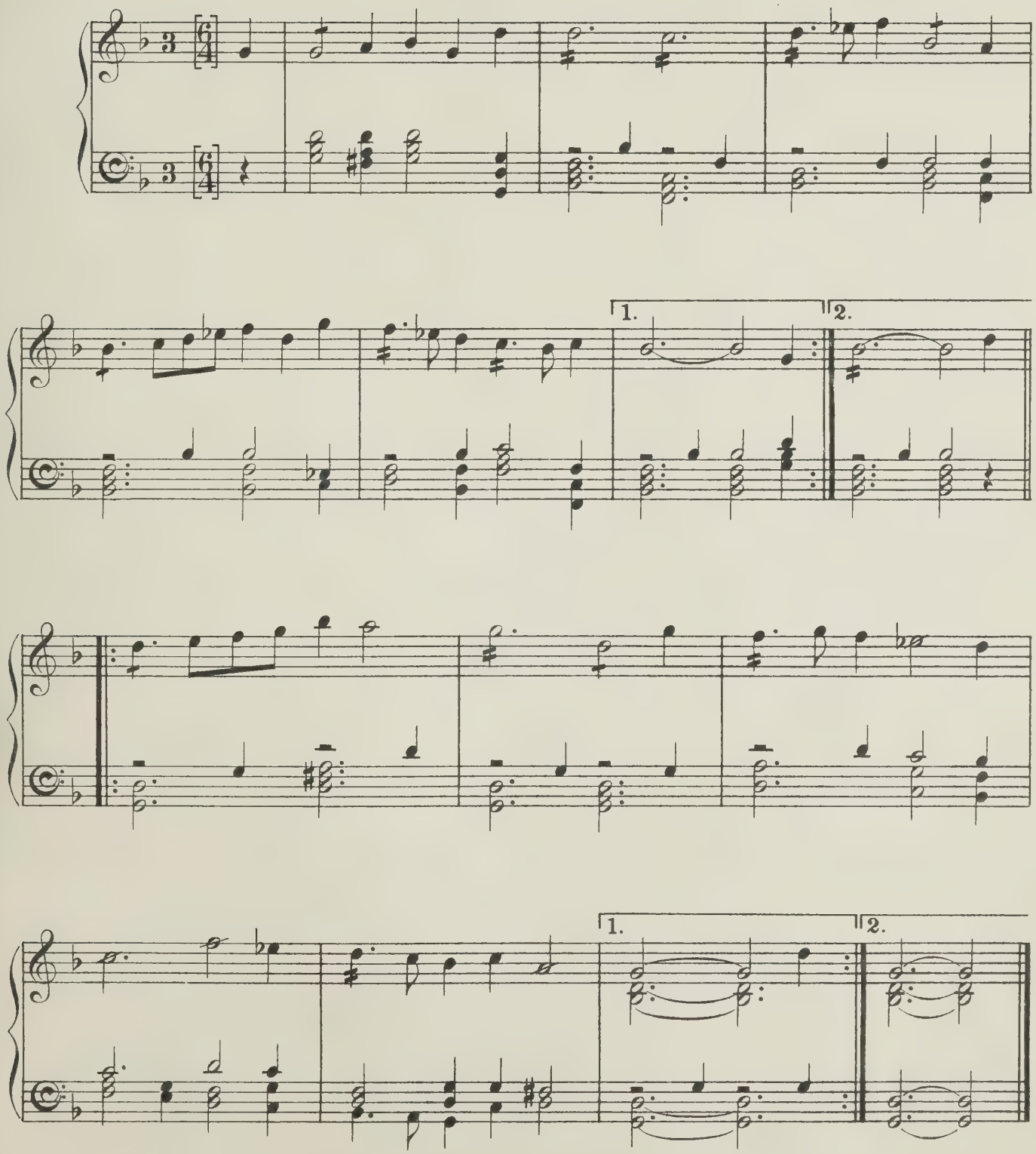




XXV

DURETTO.

Orlando Gibbons.



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